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BIOGRAPHIA DRAMATICA;

OR, A

COMPANION TO THE PLAYHOUSE:

CONTAINING

Historical and critical Memoirs, and original Anecdotes,

OF

BRITISH AND IRISH

Dramatic Writers,

FROM

THE COMMENCEMENT OF OUR THEATRICAL EXHIBITIONS;

AMONG WHOM ARE

SOME OF THE MOST CELEBRATED ACTORS:

ALSO

AN ALPHABETICAL ACCOUNT, AND CHRONOLOGICAL LISTS, OF THEIR WORKS,
THE DATES WHEN PRINTED, AND OBSERVATIONS ON THEIR MERITS:

TOGETHER WITH

AN INTRODUCTORY VIEW OF THE RISE AND PROGRESS

OF THE

BRITISH STAGE.

ORIGINALLY COMPILED, TO THE YEAR 1764, BY
DAVID ERSKINE BAKER.

CONTINUED THENCE TO 1782, BY
ISAAC REED, F. A. S.

*And brought down to the End of November 1811, with very considerable
Additions and Improvements throughout, by*
STEPHEN JONES.

IN THREE VOLUMES.
VOL. I.—PART II.

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1812.

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Baker
Biographia
Dramatica

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INCHBALD, MRS. ELIZABETH, is the daughter of Mr. Simpson, a reputable farmer at Staningfield, near Bury St. Edmund's, in Suffolk, who had a numerous family. Having lost her father during her infancy, she was under the care of her mother, who, on her becoming a widow, continued to occupy the farm, and brought up her children with all due attention. Miss Simpson had an impediment in her speech, which prevented her from being much in company; for she was scarcely intelligible to any one who was not well acquainted with her. During her solitary hours, she applied herself to books; and, anxious to become acquainted with the customs and manners of the world, of which she had read so much, she formed the resolution of visiting the metropolis; and, finding that her intention was contrary to the wishes of her friends, she seized an opportunity, early one morning in February 1772, of eloping from her family. She had previously packed up a few necessaries in a bandbox; and, with these, ran about two miles across some fields, and there waited with impatience for the stage, which conveyed her to London. At this time she was about 16 years of age, and remarkable for beauty of features, and elegance of figure. Having often heard her family speak of a distant relation who lived opposite Northumberland House, in the Strand, on her arrival in London she took a hackney-coach, and sought this asylum; but, on reaching the place, was, to her great mor-

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tification, told that her relation had retired from business, and was settled in Wales.—Her alarm at these unexpected tidings, and her evident distress (it being near ten o'clock at night), moved the compassion of the people of the house where she inquired, who, at her request, generously accommodated her with a lodging. This civility, however, awakened suspicion: she had read in novels the various modes of seduction which were practised in London, and apprehended that she was in a dangerous house; this suspicion seemed confirmed by the entrance of a corpulent old lady, whose appearance exactly corresponded with the description she had read of a procuress. While, therefore, they were whispering their pity for her youth, and extolling her beauty, she suddenly snatched up her bandbox, and, without saying a word, rushed out of the house, leaving the people to stare at each other, and repent of their compassion. Much fatigued and alarmed, she knocked at a house, where she saw a bill announcing "lodgings to be let," pretending that she was a milliner's apprentice, whose mistress had unexpectedly a number of visitors from the country that occupied all her beds, and had therefore desired her to seek a temporary accommodation. The veracity of her story was naturally doubted; but she persisted in her tale, till, on turning about, to her great surprise and confusion, she perceived the identical tradesman, whose house she had so precipitately left, listening attentively

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to her solemn assertion. Impelled by curiosity, and determined on knowing who and what she was, this man had followed her to the present house.—Confounded at this detection, she attempted another escape; but the door was locked, and she was detained as an impostor. Sincerity was all that she had now left; and, with a flood of tears, she confessed her real situation. But even now her truth was doubted, and the woman of the house desired a constable to be sent for; but her son, a boy of twelve years of age, more humane than his mother, joined his tears with those of the poor stranger; and by his intercession she was dismissed, and left to wander the streets of London again.

She now walked whither chance directed her, and exposed to all those insults which unprotected females must encounter. At two o'clock in the morning she found herself at Holborn Bridge; and, seeing the stage set off for York, which she understood was full, she entered the inn, pretended to be a disappointed passenger, and solicited a lodging. This scheme succeeded; though the landlady, much suspecting her character, took the precaution of locking the door where she slept. In vain she rose at her usual hour; for having no bell, she could not apprise the family that she was up. She was therefore obliged to wait till noon; when the landlady was pleased to liberate her, informing her that the York stage would set out again that evening. This intelligence having been delivered with an air of suspicion which was very cutting to Miss Simpson, she immediately took out all the money she had, to the last half-crown, and

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absolutely paid for a journey which she did not intend to take.

She now turned her thoughts on a theatrical life; and to Mr. Inchbald, of Drury Lane theatre, whose name she remembered in the playbills at Bury St. Edmund's, she resolved to apply for advice respecting an engagement. This gentleman, with whom she had been hitherto unacquainted, but had frequently seen him in her own neighbourhood, introduced her to another performer of Drury Lane, who had purchased a share in a country theatre, and who, struck with her beauty, gave her an immediate engagement, without any trial. He became also her instructor, and she imagined that in him she had found a friend; but one evening, while she was reciting a part, an altercation arose; when her master coolly intimated, that he meant to be repaid for the engagement he had given her with other services than those required for a theatre, and which if not rendered, the engagement should be void. Indignant at his proposal, she availed herself of the tea-equipage which lay on the table; discharged the contents of a basin of scalding water in his face; and, before he recovered from his surprise, had vanished down stairs. She repaired to Mr. Inchbald, and informed him of every circumstance. Affected by her sorrow, this gentleman endeavoured to soothe it; and recommended marriage as a security against insult. "But who would marry me?" cried she. "I would (he replied with warmth), if you would have me."—"Yes, Sir, and would for ever think myself obliged to you." In a few days they were married; and thus, unexpectedly, she became both a

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wife and an actress. Mr. Inchbald introduced her on the stage in Scotland, where they remained four seasons; and the two succeeding years they performed at York. Mrs. Inchbald's health being now much impaired, a tour to the south of France was recommended; and, after staying abroad about a year, she returned with her husband, with whom she lived in the most perfect harmony. Two years after their return, Mr. Inchbald died, at Leeds, where he was buried. The following inscription to his memory, written by Mr. Kemble, now of Covent Garden theatre, is placed on his tomb, and is here inserted as no unfavourable character of him:

Siste, Viator!
 Hic sepeliuntur ossa
 JOSEPHI INCHBALD, HISTRIONIS,
 Qui æqualium suorum
 In fictis scenarum facile princeps evasit,
 Virtutisque in veris vitæ claruit exemplar.
 Procul este, invida superstitio,
 Et mala suadens religionis turbidus
 amor!
 Vestris enim ingratiis, hic lapis omnibus
 prædicabit
 Quòd in his humi sacrae carceribus
 Vir recti semper tenax,
 Sociis charus, in pauperes, pro re, benignus,
 Pater optimus, maritus fidelis,
 Societatis jurum in cunctis observantissi-
 mus,
 Otii gaudium, nec non seniorum
 ornamentum,
 Expectans
 De clementia Numinis immortalis,
 Æterna frui felicitate
 Requiescit.
 JOS. INCHBALD,
 Annum agens quadragesimum quartum
 Octavo Iduum Junii
 Mortem Obiit
 Anno MDCCLXXIX.

Mrs. I. now visited London again, and obtained a situation in Covent Garden theatre, where she made her first appearance as Bellario, in *Philaster*, Oct. 3, 1780.—She vi-

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sited Dublin in 1782, and performed under Mr. Daly's management. On her return, she procured a reinstatement at Covent Garden. It was during her absence from this theatre, that, to divert a melancholy mind, she applied her attention to dramatic writing. Having produced a comedy, she read some of it to Mr. Harris, who disapproved of the piece; whereupon she sent it, anonymously, to Mr. Colman, then manager of the Haymarket, and it remained in that gentleman's possession near three years unnoticed. Notwithstanding this discouragement, she persevered, and, availing herself of the then rage for balloons, sent him a farce, called *A Mogul Tale*; or, *The Descent of the Balloon*. The subject probably induced Mr. Colman to pay this more attention. He read, approved, and accepted it; and its success induced Mrs. Inchbald to remind him of her *dormant* comedy; whereupon he immediately replied, "I'll go home this moment, and read it." He did; and having approved of that also, gave it himself the title of *I'll tell you what*, and brought it out in 1785. Mrs. Inchbald afterwards produced several other dramatic pieces while she continued an actress; and in consequence of some difference of a literary nature with the manager of Covent Garden, at the close of the season of 1789, she retired from the stage. Her mother died in 1786; and her brother, having been left executor, took upon himself the conduct of the farm. He, however, was killed in a duel in 1795, aged forty-two.

Besides her dramatic pieces, which we shall presently enumerate, Mrs. I. has produced two

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novels, *The Simple Story*, and *Nature and Art*, which are superior to most modern productions of that kind. Her dramas are,

1. *A Mogul Tale*. Dr. Piece. 1784. N. P.

2. *Appearance is against them*. F. 8vo. 1785.

3. *I'll tell you what*. C. 8vo. 1786.

4. *Widow's Vow*. F. 8vo. 1786.

5. *All on a Summer's Day*. C. 1787. N. P.

6. *Animal Magnetism*. F. 1788. N. P.

7. *The Child of Nature*. D. P. 8vo. 1788.

8. *Midnight Hour*. C. 8vo. 1788.

9. *Such Things are*. P. 8vo. 1788.

10. *Married Man*. C. 8vo. 1789.

11. *The Hue and Cry*. F. 1791. N. P.

12. *Next Door Neighbours*. C. 8vo. 1791.

13. *Young Men and Old Women*. F. 1792. N. P.

14. *Every one has his Fault*. C. 8vo. 1793.

15. *The Wedding Day*. C. 8vo. 1794.

16. *Wives as they were, and Maids as they are*. C. 8vo. 1797.

17. *Lovers' Vows*. P. 8vo. 1798.

18. *Wise Man of the East*. P. 8vo. 1799.

19. *To Marry, or Not to Marry*. C. 8vo. 1805.

Mrs. Inchbald has lately superintended the publication of two different Collections of English Plays, and one of Farces. To the former she prefixed Critical Remarks, which do credit to her taste and judgment.

INGELAND, THOMAS. This gentleman is one of our oldest dramatic writers; having been a student

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at Christ's College, in the university of Cambridge, in the reign of Queen Elizabeth. He wrote one dramatic piece, which he himself styles a "prettie and merrie Interlude." It is entitled

The Disobedient Child. Interl. 4to. B. L. N. D.

IRELAND, WILLIAM HENRY. This writer is the son of the late Mr. Samuel Ireland, of Norfolk Street, well known by his publications of *A Picturesque Tour through Holland, &c. Picturesque Views on the Rivers Thames and Medway, Graphic Illustrations of Hogarth, &c.* In 1796 he made his father the public dupe of an unparalleled literary imposition; under the impression of which that gentleman published, in *imperial folio*, price 4l. 4s. *Miscellaneous Papers and legal Instruments under the Hand and Seal of William Shakspeare: Including the Tragedy of King Lear, and a small Fragment of Hamlet, from the original MSS.* Never, certainly, was literary industry more laboriously, and at the same time more unjustifiably, employed. Whether the strange and abominable idea of immortalizing himself, which influenced Eratosthratus to fire the temple of Diana at Ephesus, had operated on the mind of young Ireland, or not, we cannot be supposed to know; but the undertaking of which we are about to speak will probably connect itself with the history of Shakspeare as long as British literature shall last. The idea of forging the Shakspeare manuscripts seems to have been created in the mind of this literary culprit (then not nineteen years of age) by Mr. Steevens's edition of Shakspeare. He had heard, perhaps, the names of Chatterton and Rowley, without being

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capable of duly conceiving the merits of the memorable circumstance connected with those names; and he thought, that if he could imitate the signatures of Shakspeare, exhibited in Mr. Steevens's edition, he might enrich his own pocket, and make excellent sport at the expense of our great bard, and some credulous antiquaries. By the help of a book published in Queen Elizabeth's reign, he tried his skill at imitating the manner of writing in those days; and it seems, by his own confession, that he was allowed to be dexterous in these dangerous devices. His design on Shakspeare seemed remarkably well timed; as he had heard that a gentleman at Clapton House had discovered some MSS. with Shakspeare's signature, and had just burned a large basket-full of them. He went to work immediately with peculiar ingenuity and art; and when his project was ripe for execution, he came to his father with a tale, that "a grand
 " discovery had been accidentally
 " made at the house of a gentle-
 " man of considerable property.
 " That, among a quantity of fa-
 " mily papers, the contracts be-
 " tween Shakspeare, Lowin, and
 " Condell, and the lease granted
 " by him and Heminge to Michael
 " Fraser, had been found. That,
 " soon afterward, the deed of gift
 " to William Henry Ireland (de-
 " scribed as the friend of Shak-
 " speare, in consequence of having
 " saved his life on the Thames,
 " when in extreme danger of be-
 " ing drowned), and also the deed
 " of trust to John Heminge, had
 " been discovered. That, in pur-
 " suing his search, he had been
 " so fortunate as to find some
 " deeds, establishing, beyond all
 " controversy, the title of this gen-

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" tleman to a considerable pro-
 " perty; deeds of which the gen-
 " tleman was as ignorant as of
 " his having in his possession any
 " of the MSS. of Shakspeare.
 " That in return for this service,
 " in addition to the remarkable
 " circumstance of the young man
 " bearing the same name and arms
 " with the person who saved Shak-
 " speare's life, the gentleman had
 " promised him every thing rela-
 " tive to the subject, which had
 " been, or should be, found, ei-
 " ther in town or at his house in
 " the country. And, that at this
 " house the principal part of the
 " papers, together with a great
 " variety of books, containing his
 " MS. notes, and three MS. plays,
 " with part of a fourth, had been
 " discovered."—Upon this, he
 produced the MSS. which he had
 forged, corresponding with this
 account; and the father became
 first the dupe of his son's artifice,
 and afterward the instrument of
 putting his vile impositions upon
 the public at large. The several
 MSS. among which was the tra-
 gedy of *Vortigern*, were exhibited
 by Mr. Ireland, sen. at his house
 in Norfolk Street. The public
 mind became a good deal interest-
 ed; and many of the principal
 literati, among whom were Dr.
 Parr and Dr. Warton, as well as
 a numerous set of gentlemen of
 liberal education, coming with cha-
 ritable minds, not excited by sus-
 picion, saw plausible marks of
 authenticity, and believed. Yet it
 was natural to inquire, who the
 gentleman was from whom these
 papers had been obtained. To this
 Mr. Ireland answered, that, when
 application was made to the ori-
 ginal possessor for permission to
 print the papers, it had not been
 obtained but under the strongest

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injunction that his name should not appear. In the mean time the play of *Vortigern* was preparing for representation at Drury Lane theatre; and the folio volume above mentioned made its appearance. Messrs. Malone, Steevens, and Boaden, however, with some few others, from the first pronounced the whole to be a forgery; and several pamphlets issued from the press relative to the subject. Mr. Malone, in particular, wrote a very pointed epistle to Lord Charlemont, in which he showed all the MSS. to be forgeries; and the impression that his epistle made on the public mind was a leading step to the detection of the imposture. On the 2d of April 1796, *Vortigern* was represented at Drury Lane to a most crowded and respectable audience. All the avenues leading to the theatre were filled at an early hour; and thousands were forced to return, who could not gain admittance into any part of the house. The following handbill (in the publication or circulation of which the managers, we understand, had no concern) was dispersed among the multitude at the several doors: "A malevolent and impotent attack on the "Shakspeare MSS. having appeared on the eve of the representation of the play of *Vortigern*, "evidently intended to injure the "interest of the proprietor of the "MSS. Mr. Ireland feels it impossible, within the short space "of time that intervenes between "the publishing and the representation, to produce an answer "to the most illiberal and unfounded assertions in Mr. Malone's *Inquiry*; he is, therefore, "induced to request, that the play "of *Vortigern* may be heard with "that candour that has ever dis-

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"tinguished a British audience." This request was scrupulously attended to; and it was not until all patience was exhausted at the miserable attempts to imitate the style of our great poet, that his admirers, indignant at this endeavour to injure his fair fame, showed any resentment against the gross imposition. In the fourth act, the opposition had increased to so great a height, that it was impossible to hear the performers; on which Mr. Kemble came forward, and begged to remind the house, that the fate of the piece depended on their decision; and that a candid hearing only could enable them to judge fairly of its merits. This address procured a temporary silence; but the laughter-provoking incidents which followed set the audience in a general roar, which continued to the end of the piece. The prologue *very modestly* named Shakspeare as the author of the play; but Mr. Whitfield was so much flurried on the occasion, that he was forced to read it from a paper. Mr. Barrymore attempted to announce a second representation, but found it impossible to procure a hearing, and the intention was abandoned. Soon after this, our author published a pamphlet, entitled *An authentic Account of the Shaksperian Manuscripts*; in which, with an unparalleled confidence highly unbecoming the occasion, he exultingly avowed himself the author of the silly imposition, and appeared to glory in the reflection of his having, in some measure, succeeded in his endeavours to deceive the public, more particularly as the fabrication had received the sanction of many learned doctors, as authentic and genuine. His father's credulity, the author says, first induced him

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to try the experiment of writing with a kind of ink which, when dried by the fire, turned completely brown. Finding the deception succeed, he set to work, and in the course of time produced these voluminous papers. After telling the whole story with undaunted freedom, he says, "Before I conclude, I shall sum up this account, and am willing to make affidavit to the following declarations, as well as to the whole of this narration:—First, I solemnly declare, that my father was perfectly unacquainted with the whole affair, believing the papers most firmly the productions of Shakspeare. Secondly, That I am myself both the author and writer, and have had no aid or assistance from any soul living; and that I should never have gone so far, but that the world praised the papers so much, and thereby flattered my vanity. Thirdly, That any publication which may appear, tending to prove the manuscripts genuine, or to contradict what is here stated, is false; this being the true account. Here, then, I conclude, most sincerely regretting any offence I may have given the world, or any particular individual; trusting, at the same time, they will deem the whole the act of a boy, without any evil or bad intention; but hurried on, thoughtless of any danger that awaited to ensnare him. Should I attempt another play, or any other stage-performance, I shall hope the public will lay aside all prejudice my conduct may have deserved, and grant me that kind indulgence which is the certain inmate of every Englishman's bosom."

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Our author has, besides some novels, and poems in imitation of the ancients, published,

1. *Vortigern*. Hist. T. 8vo. 1799.
2. *Henry II.* Hist. Dr. 8vo. 1799.
3. *Mutius Scævola*. Hist. Dr. 8vo. 1801.

IRWIN, EYLES, was born at Calcutta, in the East Indies, in the year 1751. His father was from the kingdom of Ireland, of the family of the Irwins of Oran, in the county of Roscommon, who possessed a considerable property in that quarter. By the mother's side he is descended from Sir John Smith, Bart. of Hasly Hall, in the county of Essex, whose estate is still in the family. Mr. Irwin's father being led by inclination to go abroad, during his residence in the East India Company's service married and died; and, among other children, left the gentleman of whom we are about to give a short account.

He was sent to England at a tender age, to obtain that education which India was incapable of affording. For some years he was placed under the care of Mr. Rose, of Chiswick; but the bent of his inclination leading him to follow the steps of his father, he was removed to a celebrated academy in London, to qualify himself for the line he had chosen. His destination was in the civil service of the Company at Madras, where he arrived in the year 1767, and successively filled the different stations in that line. It was so early as 1771 that he wrote the poem of *St. Thomas's Mount*, as we find by the advertisement to that work; and a short time after, *Bedukah*, or, *The Self-devoted*, an Indian pastoral, was produced, and both published in London in 1774

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and 1776. But this calm in Mr. Irwin's life seems to have been disturbed in the year 1775, by the revolution that took place in the government of Madras by the deposal and imprisonment of Lord Pigot. Among the disinterested adherents of that unfortunate nobleman, Mr. Irwin so eminently distinguished himself, by spirited remonstrances against the illegal and iniquitous proceedings of the successful faction, that he was suspended by an arbitrary act from the various offices he held, and was compelled to return to Europe to obtain redress at the fountain-head. The direct and short passage by Suez was at that time just opened anew, and curiosity, as well as speed, determined him to prefer it. This was an opportunity which Lord Pigot availed himself of, to communicate his situation to the Directors of the East India Company; and he accordingly intrusted Mr. Irwin with a confidential dispatch. It would be needless to touch on a journey which has been given to the world by the author's own hand, and which, from its deserved success, is known to every one. But we may observe what regards his poetical capacity, that it was during this journey that he wrote his *Eastern Eclogues*, which he published at the same time with his *Travels*, viz. 1780. *A Letter to Lord Pigot* came out previously thereto; and though the noble peer did not live to peruse this tribute of public spirit to injured virtue, it will serve to record our author's principles, and his opinions on that unfortunate event. The delays and dangers of his journey were in all probability forgotten in the satisfaction which he received at home by an honourable restoration to the

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service of the Company, which took place previous to his arrival.

But in the interval between his arrival in England and his second journey, a new colour was given to Mr. Irwin's life, by his marriage in 1778 to Miss Brooke, the daughter of a beneficed clergyman in the county of Longford. On his return to Europe, being resolved to settle in the country where his family had so long resided, he made a visit to Ireland, and there met with the object of his affections.

The situation in which Mr. Irwin had left his affairs, by his sudden departure from India, forbade him the life of repose and retirement which his matrimonial union led him to wish for. The urgency of his money-concerns obliged him to go once more abroad; and, what must have been a trying circumstance both to him and his lady, the general war which then raged, added to some family calls, were the means of depriving them of each other's company for some years. For greater security, and perhaps to gratify his thirst of knowledge, Mr. Irwin resolved to return to India by land, though by another route than he had tried before. It appears from the relation which he has lately given the world of that route, that he left England in October 1780, and was once more pitched on to be the bearer of confidential dispatches to the Governments in India. In this second journey his Muse was not silent among the new scenes which opened to her view in the Archipelago and on the banks of the Tigris, as his *Occasional Epistles to Mr. Hayley*, published in 1783, sufficiently testify. We know that Mr. Irwin arrived at Madras at a very im-

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portant crisis, while the Carnatic was invaded and overrun by Hyder Ally, and the coast threatened by a French fleet, and while the public safety depended on the vigilance and ability of the new governor, Lord Macartney. On this occasion we may observe, that the approbation of the India Company, and of the public at large, has done justice to his Lordship's exertions and success; and if the execution of an important trust, in the management and control of all the revenues to the south of the Coleroon during the most distracted period of Lord Macartney's administration, have a title to secondary praise, we may boldly claim it for Mr. Irwin, who fulfilled the duties of a laborious and trying situation, to the satisfaction of the government and the improvement of the revenue. The country, we find, had been assigned by the Nabob of Arcot to his Lordship, for the

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payment of the troops and the services of the war. That assignment being annulled by the Company on the restoration of peace, and Lord Macartney leaving Madras in May 1785, Mr. Irwin only remained behind to close the accounts of his Superintendency; and in October of the same year embarked for Europe, to regain that health which continual business and fatigue had impaired, and to rejoin his family, from whom he had been some years separated. We should, however, observe, that state affairs had not so totally engrossed his mind as to make him forget the Muse; to which an *Ode on the Death of Hyder Ally*, and some occasional odes written during that period, bear witness.

In the dramatic walk we know of but one production of this gentleman; viz.

The Bedouins. C. O. 12mo, 1802.

J.

J A C

J. B. By these initials we find two pieces distinguished, which bear the titles of,

1. *The Bashful Lovers.* T. C.
2. *Guy Earl of Warwick.* T. H. 1661.

JACKMAN, ISAAC, was the son of a clerk in the office of the Lord Mayor of Dublin; and in that city he learned and practised for some years the profession of an attorney. He then came over to England, and endeavoured to mend his fortune, by a marriage with a lady possessed of a com-

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fortable annuity for life. She did not live long, however, and at her death the annuity dropped. Mr. Jackman then commenced dramatic writer. On the rupture between Mr. Bate Dudley, and the proprietor of *The Morning Post*, Mr. Jackman was made editor of that paper, in which situation he remained for some time. He then visited Dublin, and became editor of an Irish paper. His dramatic works are,

1. *All the World's a Stage.* F. 8vo. 1777.

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2. *The Milesian*. C. O. 8vo. 1777.

3. *Almirina*. Mock Tr. N. P. (ascribed to him).

4. *The Divorce*. M. F. 8vo. 1781.

5. *Hero and Leander*. Burletta. 8vo. 1787.

6. *Man of Parts*. F. 12mo. 1795.

JACKSON, ——. A gentleman of this name is, in the second volume of Hughes's *Letters*, p. 190, said to be the translator of

Ajax. T. from Sophocles. 12mo. 1714.

JACKSON, JOHN, son of the Rev. Mr. Jackson, vicar of Beenhams in Berkshire, was born in the year 1742. He showed an early attachment to literature, and was intended for the church; to qualify himself for which, he received a suitable education. But a passion for the stage led him to try his fortune that way at Edinburgh, where he made his first public appearance, as *Oroonoko*, on the 9th of Jan. 1762. In this profession he persevered, and was for ten years manager of the Theatre Royal in that city. Though possessed of a good person and some judgment, he was, however, but an indifferent performer, owing to the disadvantages of a harsh voice and provincial accent. He produced the following plays:

1. *The British Heroine*. T. 1778. N. P.

2. *Sir William Wallace, of Ellerslie*. T. 1780. N. P.

3. *Eldred*. T. 8vo. 1782.

And in 1793 published, in one volume 8vo. *A History of the Scottish Stage, from its first Establishment to the present Time*. Printed at Edinburgh.

JACKSON, WILLIAM, was born at Exeter in May 1730. His fa-

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ther, an eminent grocer in that city, gave him a liberal education, with a view to one of the learned professions; but the youth soon discovering a particular genius for music, he was induced to place him under the tuition of Mr. Travers, organist of the cathedral, with whom he remained two years. He then went to London (about the year 1748), and became the pupil of another gentleman of the name of Travers, at that time organist of the King's chapel, and St. Paul's, Covent Garden; under whom having studied about two years, he returned to Exeter, where he for many years practised as a composer, performer, and teacher, with considerable profit and reputation. His compositions, chiefly vocal, are extremely numerous, and of extraordinary merit; but a detail of them would be quite out of place in this work, and, indeed, is little needed, for in the musical circles they are of great celebrity. In 1777 he succeeded Mr. Richard Langdon as sub-chanter, organist, lay-vicar, and master of the choristers, in the cathedral of Exeter.

In 1782 he rose into literary fame by the publication of *Thirty Letters on various Subjects*, 2 vols. 12mo. which exhibited strong proofs of taste, learning, originality, and genius. In 1791 he published *Observations on the present State of Music in London*; which were followed in 1798 by *The Four Ages, together with Essays on various Subjects*. As a dramatist he has produced only two trivial pieces; viz.

1. *Lycidas*. M. E. 8vo. 1767.

2. *The Metamorphosis*. C. O. 1783. N. P.

Mr. Jackson died at Exeter July 12, 1803.

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J. G. or JACOB, GILES. By these initials Mr. Jacob has thought proper to distinguish himself in his *Poetical Register, or Lives and Characters of the English Dramatic Poets*, 8vo. 1723, vol. i. p. 318. And, as no writer has given us any account of him but himself, we cannot pretend to offer to our readers any thing so satisfactory concerning him as the repetition of his own words.

He is (says he, speaking in the third person) the son of a considerable maltster of Romsey, in the county of Southampton, at which place he was born anno 1686. His mother is of the family of the Thornburghs in Wilts, one of whom was Bishop of Worcester in the reign of King Charles I. and two of them attended the royal exile. He was bred to the law under a very eminent attorney; and has since been steward and secretary to the Honourable William Blathwayt, Esq. a celebrated courtier in the reign of King William, and who enjoyed great preferments in the state, in the late and present reign.

He was author of two dramatic pieces, viz.

1. *Love in a Wood*. F. 12mo. 1714.

2. *Soldier's last Stake*. C.

For the first of these, which, however, was never acted, he apologized that it was written in three or four days, and before the author was any ways acquainted with the stage, or poetical writings; and as to the latter, he only informs us that he had such a piece prepared for the stage.

Mr. Jacob followed the profession of the law, and wrote several books in that science, some of which are still held in esteem, particularly his *Law Dictionary*: and

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indeed works of compilement seem to have suited his talent rather than those of genius; for it must be confessed that his *Poetical Register*, notwithstanding some few errors in it, is by much the best book of the kind hitherto extant; and yet so little merit had his own dramatic pieces, that, according to Whincop, Dr. Sewel, who was by no means remarkable for ill-nature, on reading his farce called *Love in a Wood*, wrote the following very severe lines in the title-page:

Parent of dulness! genuine son of night;
Total eclipse, without one ray of light;
Born when dull midnight bells for funerals chime,
Just at the closing of the bellman's rhyme.

Mr. Jacob died the 8th of May 1744.

JACOB, SIR HILDEBRAND. This gentleman was descended from Sir John Jacob, of Bromley, one of the farmers of the customs, who was created a baronet January 11, 1664; and was author of a volume of poems, and several separate publications, besides the following plays:

1. *The Fatal Constancy*. T. 8vo. 1723.

2. *The Nest of Plays*; consisting of three comedies, viz.

The Prodigal Reformed.

The Happy Constancy.

The Tryal of Conjugal Love. 8vo. 1738.

JAGO, RICHARD, was of Cornish extraction, and son of Richard Jago, rector of Beaudesert, in Warwickshire. He was born 1st October 1715, and received his education under the Rev. Mr. Crumpton, at Solihull, in the same county, where he formed an acquaintance with Mr. Shenstone. From school he was sent to Uni-

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versity College, Oxford, and took the degree of M.A. 9th July 1738. He had the year before taken orders; and, in 1746, was instituted to the living of Harbury, to which was soon afterwards added that of Chesterton. In 1754 he had the vicarage of Snitterfield given him, where he resided the remainder of his life. In 1771 he was presented to the living of Kilmote, and died 8th of May 1781, aged 65 years. After his death, his poetical pieces were collected and printed; among which is,

Adam; or, The Fatal Disobedience. Orat. 8vo. 1784.

JAMES, C. translated from the French of Beaumarchais,

Tarare. Op. 8vo. 1787.

JAQUES, FRANCIS. An author of the reign of King Charles I. of whom nothing is known but that he produced one piece, now in MS. late in the library of the Marquis of Lansdowne, called

The Queen of Corsica. T. 1642.

JEFFREYS, GEORGE, was the son of Christopher Jeffreys, of Wel-dron, in Northamptonshire, and nephew to James Lord Chandos. He was born in the year 1678, was educated at Westminster school under Dr. Busby, and admitted of Trinity College, Cambridge, 1694, where he took the degrees in arts. In 1701 he was elected fellow of his college, and presided in the philosophy schools as moderator in 1706. He was also sub-orator for Dr. Ayloffe; but not going into orders within eight years, as the statutes of Trinity College require, he quitted his fellowship in 1709. In the words of one of his contemporaries (the master, Dr. Walker), "he performed his exercises in the college and university with applause, which, with a genteel modest deport-

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ment, gained him much esteem."

Though Mr. Jeffreys was called to the bar, he never practised the law; but after acting as secretary to Dr. Hartstonge, Bishop of Derry, at the latter end of Queen Anne's and the beginning of King George the First's reign, spent most of the remainder of his life in the families of the last two Dukes of Chandos, his relations. He died on the 17th day of August 1755, aged 77 years; having written,

1. *Edwin.* T. 8vo. 1724.

2. *Merope.* T. 8vo. 1731.

3. *The Triumph of Truth.* An Oratorio.

These three dramatic performances are printed in a quarto volume of *Miscellanies, in Prose and Verse*, published by subscription, by Mr. Jeffreys, in the year 1754.

We suppose that a number of copies remained unsubscribed for, and fell into the hands of the booksellers several years after his decease; for we have now lying before us a copy with a title-page, dated 1767; yet not professing to be a new edition.

Dr. Johnson, in his Life of Addison, speaking of *Cato*, says, "At the publication, the wits seemed proud to pay their attendance with encomiastic verses. The best are from an unknown hand; which will perhaps lose somewhat of their praise, when the author is known to be Jeffreys." We are wholly at a loss to know why Johnson should have spoken thus of our author (for the verses were his), whose moral character could never lessen the estimation of his poetry, because he was a man who conducted himself respectably through life.

JENNENS, CHARLES, a Non-conformist gentleman, of considerable fortune, at Gopsal, in

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Leicestershire, and was descended from a family which was among the many who have acquired ample fortunes at Birmingham, where they were equally famous for industry and generosity. In his youth he was so remarkable for the number of his servants, the splendour of his equipages, and the profusion of his table, that from this excess of pomp he acquired the title of *Solyman the Magnificent*. Not long before his death, he imprudently thrust his head into a nest of hornets, by an edition of Shakspeare; which he began by publishing *King Lear*, in 8vo. 1770. He published *Hamlet*, in 1772; and *Othello* and *Macbeth*, in 1773; and would have proceeded farther, but death prevented him. *Julius Cæsar*, which was in his lifetime put to the press, was published in 1774. His attempt, which was lame and impotent indeed, being treated with contempt by the reigning editors, he wrote, or caused to be written by some of his numerous parasites, a pamphlet against Dr. Johnson and Mr. Steevens, whom he suspected (perhaps justly enough) of having turned his commentatorial talents into ridicule. This doughty performance he is said to have had read aloud to him every day for at least a month after its publication; while he himself kept a constant eye on the newspapers, that he might receive the earliest intelligence of the moment at which these gentlemen should have hanged or drowned themselves, in consequence of his attack on their abilities and characters. That the two now deceased critics, however, may escape the accusation of having disturbed an unoffending old man in his harmless amusement, it is necessary to

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add, that hostilities were commenced by himself; he having, in his preface and notes to *King Lear*, charged all his predecessors, by implication at least, with negligence and infidelity. So enamoured was he of pomp, as has been before observed, that if his transit were only from Great Ormond Street, Bloomsbury, where he resided, to his printer's (Mr. Bowyer), in Red Lion Passage, Fleet Street, he always travelled with four horses, and sometimes with as many servants behind his carriage. In his progress up the paved court, a footman usually preceded him, to kick oyster-shells and other impediments out of his way. The chief error of his life consisted in his perpetual association with a set of men every way inferior to himself. By these means he lost all opportunities of improvement; but gained—what he preferred to the highest gratifications of wisdom—flattery in excess. His name is recorded in this work on account of his having compiled the words of some of Handel's oratorios, and particularly those for

The Messiah;

an easy task, as it was only a selection of Scripture verses. He died at Gopsal, Nov. 20, 1773; and his Shakspeare has been long since consigned to book-stalls and chandler's shops.

JENNER, CHARLES, was born in the year 1737, and educated at Pembroke Hall, Cambridge; where he took the degrees of B. A. 1757, M. A. 1760, and obtained the Seaton prizes in the years 1767 and 1769. He was rector of Cramford St. John, in Northamptonshire; and vicar of Claybrook, in Leicestershire; and died on the 11th of May 1774. See *Biblioth.*

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Topograph. Brit. No. 51, p. 79. He was the author of several poems and novels, and of the following dramatic pieces :

1. *Lucinda*. D.E. 12mo. 1770.
2. *The Man of Family*. Sent. Com. 8vo. 1771; 12mo. 1771, Dublin.

An elegant monument was erected to his memory, in Claybrook church, by a lady of very exalted rank; on which is the following epitaph :

Here in the earth's cold bosom lies entomb'd
A man, whose sense, by ev'ry virtue
 grac'd,
Made each harmonious Muse obey his
 lyre:
Nor shall th' erasing hand of powerful
 Time
Obliterate his name, dear to each tune-
 ful breast,
And dearer still to soft humanity :
For oft the sympathetic tear would start
Unbidden from his eye. Another's woe
He read, and felt it as his own.

READER,

It is not flattery, nor pride, that rais'd
To his remains this modest stone; nor
 yet
Did partial fondness trace these humble
 lines:
But weeping friendship, taught by truth
 alone,
To give, if possible, in future days,
A faint idea to the race to come,
That here repositeth all the mortal part
Of one, who only liv'd to make his
 friends,
And all the world, regret he e'er should
 die. E. C——. 1775.

JEPHSON, ROBERT, having entered, early in life, into the military line, was advanced to the rank of captain in the 73d regiment of foot, on the Irish establishment. When that regiment was reduced in the year 1763, he was put on the half-pay list, on which he afterwards continued. The study of war did not totally engross Mr. Jephson's attention; the arts of peace, and the belles lettres, strong-

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ly occupied his mind. He displayed good natural parts, well improved by education; he spoke pleasingly; his language was good, and he had a vein of satirical humour, very agreeable to all but those against whom it was pointed. These qualifications recommended him to the attention of Lord Townshend, who came to the government of Ireland in 1767, and who made Captain Jephson master of the horse, and procured him a seat in the House of Commons. The Captain, grateful for these favours, constantly supported the measures of Government; and strenuously defended the character of Lord Townshend, when it was openly attacked in the House, after he had departed. February 11, 1774, when a great debate came on respecting a bill to relax the severity of the laws against the Papists, Captain Jephson took a conspicuous part, and made a very long and eloquent speech in their favour, quitting on that occasion his usual satirical turn, which had obtained him the name of the *Mortal Momus*. But this restraint was not frequently used; in a debate on removing the custom-house of Dublin (March 7, 1779), and in that on a motion for sending 4000 troops from Ireland to America, he indulged his talent for humour. Lord Townshend having left Ireland, his successor, Lord Harcourt, had not that taste for wit and humour which distinguished his predecessor, and made Captain Jephson so agreeable to him. The Captain, indeed, continued in his office, but did not seem to have countenance shown him in the Castle as before; and on the general election, in 1776, he was not returned to Parliament. However, Mr. Hugh Massey being made a

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peer, the Lord Lieutenant was convinced that Captain Jephson's talents would be useful; and he was elected, in October 1776; to fill Lord Massey's vacant seat of Old Leighlin, in the county of Carlow, a borough at the disposal of the Bishop of Leighlin and Ferns. However, Captain Jephson did not distinguish himself so much in the House as formerly, but frequently gave his silent vote. Having applied his mind to dramatic writing, he produced,

1. *Braganza*. T. 8vo. 1775.
2. *The Law of Lombardy*. T. 8vo. 1779.
3. *Count of Narbonne*. T. 8vo. 1781.
4. *The Hotel*. F. 8vo. 1783.
5. *The Campaign*. C. O. 1785. N. P.
6. *Julia*. T. 8vo. 1787.
7. *Love and War*. M. E. 1787. N. P.
8. *Two Strings to your Bow*. F. 8vo. 1791.
9. *The Conspiracy*. T. 8vo. 1796.

Mr. Jephson, Mr. Courtenay, the Rev. Mr. Boroughs, and others equally well qualified for the task, wrote a collection of essays during Lord Townshend's ever-memorable viceroyalty in Ireland, called *The Bachelor*, which completely succeeded in putting down, and turning into ridicule, the enemies to his government, and enriched the world with a collection, which, for genuine wit and humour, has rarely been equalled, perhaps never excelled. Mr. Jephson also published a poem, entitled *Roman Portraits*, 4to. 1794; and, in the same year, a well-meant, well-timed, and well-executed satire on the French revolution, called *The Confession of James Baptiste Cou-*

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teau, 2 vols. 12mo. Upon the whole, Mr. Jephson was a very useful labourer in the vineyard of literature; and his productions show him to have been a man of taste, judgment, and good sense. He died at his house, Black Rock, near Dublin, May 31, 1803.

JERNINGHAM, EDWARD. An author now living. He is descended from an ancient family in the county of Norfolk, at the head of which is his brother Sir William, who holds the rank of baronet. He received the first elements of education at the English college at Douay, and completed his studies under the Rev. Dr. Howard, at Paris. He returned to England in 1762, and soon distinguished himself by some compositions of the elegiac kind, as, *The Nunnery*, *The Magdalens*, *The Nun*, *Il Latte*, &c. which bear the marks of sterling merit. Three volumes of his poems are in the possession of the public, and he is also the author of the following dramas:

1. *Margaret of Anjou*. Hist. Int. 1777.
2. *The Siege of Berwick*. T. 8vo. 1794.
3. *The Welch Heiress*. C. 8vo. 1795.
4. *The Peckham Frolic*. C. 8vo. 1799.

JEVON, THOMAS. This author flourished in the reigns of King Charles II. and King James II. He was an actor and a dancing-master, and attained great eminence in both those professions, especially the former, in which his general cast was that of low comedy. He did not, however, long enjoy the sunshine of popular applause; for he was taken off in the very prime of life, viz. at the age of thirty-six years, on the

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20th of December 1688, and was interred in Hampstead church-yard.

He wrote one dramatic piece, which even in its original form met with success, but has since undergone almost as many transformations as the Brahmins of the East Indies fable their deity Vishnou to have passed through. It is entitled

The Devil of a Wife. F. 4to. 1686.

JODRELL, PAUL, was second son of the Solicitor General to the Prince of Wales, and is descended of a Norfolk family, seated at Bayfield, near Holt. Mr. Jodrell is M. A. and, we believe, fellow of St. John's College, and has produced two dramatic pieces, viz.

1. *A Widow and no Widow.* Dr. Piece. 1779; 8vo. 1780.

2. *Seeing is believing.* Dr. Proverb. 8vo. 1786.

JODRELL, SIR RICHARD PAUL, Knt. and M. D. brother of the foregoing, was several years ago Physician Extraordinary to the Nabob of Arcot. He figured originally as a classical scholar and poet, and published *Illustrations of Euripides*, 8vo. 1781, &c. *The Knight and Friars*, an historic tale from Heywood's *Гуволикелов*, 4to. 1785. He afterwards published,

1. *The Persian Heroine.* T. 4to. and 8vo. 1786.

2. *Who's afraid?* F.

3. *The Boarding-school Miss.* C.

4. *One and All.* F.

5. *The Disguise.* C.

6. *The Musico.* F.

7. *The Bulse.* Dr. Piece.

The last six are printed in a collection, entitled *Select Dramatic Pieces, some of which have been acted in provincial Theatres, others*

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written for private Performance and Country Amusement. 8vo. 1787.

JOHNS, WILLIAM, was the son of Nicholas Johns, of Matherne, in Monmouthshire. He became a chorister of All Souls College, Oxford, in Michaelmas Term 1663, at the age of nineteen years, or thereabouts, but left the university without a degree. He afterwards became schoolmaster of Evesham, in Worcestershire, where he continued several years with great approbation. He at last took orders, and was living in 1691 minister of a church near the aforesaid place. He wrote

The Traytor to himself; or, Man's Heart his greatest Enemy. Mor. Int. 4to. 1678.

JOHNSON, ——. Whether this gentleman is either of those of the same name hereafter mentioned we are unable to say. It is, however, subjoined in the *Gentleman's Magazine*, May 1735, to a translation of the following play from Voltaire, published in that month, viz. *Zara.* T. 8vo. 1735.

JOHNSON, CHARLES, was originally bred to the law, and was a member of the Middle Temple; but being a great admirer of the Muses, and finding in himself a strong propensity to dramatic writing, he quitted the studious labour of the one, for the more spirited amusements of the other; and, by contracting an intimacy with Mr. Wilks, found means, through that gentleman's interest, to get his plays on the stage without much difficulty. Some of them met with very good success; and by being a constant frequenter of those grand rendezvous of the wits of that time, Will's and Button's Coffee-houses, he, by a polite and

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modest behaviour, formed so extensive an acquaintance and intimacy, as constantly ensured him great emoluments on his benefit-night; by which means, being a man of economy, he was enabled to subsist very genteelly. He at length married a young widow, with a tolerable fortune; on which he set up a tavern in Bow Street, Covent Garden, but quitted business at his wife's death, and lived privately on an easy competence which he had saved. He was born in 1679. His first play was acted in 1702, and his latest is dated in 1733; but he did not die till March 11, 1748. As a dramatic writer, he is far from deserving to be placed in the lowest class; for though his plots are seldom original, yet he has given them so many additions of his own, and has clothed the designs of others in so pleasing a dress, that a great share of the merit they possess ought to be attributed to him. The language of his comedies, which are greatly superior to his tragedies, is easy, and the dialogue natural and sprightly; and one of them, viz. *The Country Lasses*, continued, until a few years past, on the list of acting plays.

Though he was a man of a very inoffensive behaviour in general, yet he imprudently, by a few lines in the prologue to *The Sultaness*, drew on himself the resentment of Mr. Pope, who has immortalized him in *The Dunciad*; and in one of the notes to the poem is quoted from another piece, called *The Characters of the Times*, the following account of our author:

“ Charles Johnson, famous for
“ writing a play every year, and
“ being at Button's Coffee-house
“ every day. He had probably

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“ thriven better in his vocation,
“ had he been a small matter
“ leaner; he may be justly called
“ a martyr to obesity, and he said
“ to have fallen a victim to the
“ rotundity of his parts.”

We do not repeat this quotation by any means with a view to reflect on Mr. Johnson; but think, on the contrary, that it should rather turn to his honour; since that man's character must be extremely unexceptionable, on whom his enemies can fix no greater imputation than the defects of his person; but rather to point out how low resentment may sometimes plunge even the most brilliant geniuses, when it can lead them to encourage scurrility without wit, and mere personal reflection without even the shadow of humour. Neither is the assertion that he wrote “ a play every year ” a truth; as it will appear, that from the first (in 1702) to the last (in 1733) he was occupied thirty-one years in writing nineteen plays. But Pope would sometimes sacrifice *truth* to *point*. Pope, indeed, has affected to disclaim the *notes* on *The Dunciad*; in a letter to Aaron Hill, he says, “ I am weary of
“ telling a great truth; which is,
“ that I am not the author of
“ them.” This is, however, a sorry and unmanly excuse; he must have consented to the writing of those notes; he must have read and approved them; and his suffering them to make a part of his works was giving them the most complete sanction.

The dramatic pieces which this author produced, notwithstanding he appears to have quitted writing for the stage for some years before his death, are numerous, and will be seen in the following list:

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1. *The Gentleman Cully*. C. 4to. 1702.
2. *Fortune in her Wits*. C. 4to. 1705.
3. *Love and Liberty*. T. 4to. 1709.
4. *The Force of Friendship*. T.
5. *Love in a Chest*. F. 4to. 1710. These two are printed together.
6. *The Wife's Relief; or, The Husband's Cure*. C. 4to. 1712.
7. *The Successful Pirate*. Play. 4to. 1713.
8. *The Generous Husband; or, The Coffee-house Politician*. C. 4to. N. D. [1713.]
9. *The Victim*. T. 12mo. 1714.
10. *The Country Lasses; or, The Custom of the Manor*. C. 12mo. 1715.
11. *The Cocker of Preston*. F. Svo. 1716.
12. *The Sultaness*. T. Svo. 1717.
13. *The Masquerade*. C. 8vo. N. D. [1719.]
14. *Love in a Forest*. C. Svo. 1723.
15. *The Female Fortuneteller*. C. 8vo. 1726.
16. *The Village Opera*. Svo. 1729.
17. *Medea*. T. 8vo. 1731.
18. *The Ephesian Matron*. F. 1732.
19. *Cælia; or, The Perjured Lover*. P. 8vo. 1733.

JOHNSON, HENRY. These names are put to one translation from the French. The person to whom they belonged, it is believed, was a gentleman of Berkhamstead, in Hertfordshire, who, in the early period of his life, had resided some time at Buenos Ayres, in the service of the South Sea Company. He was a man of fortune, and died in the year 1760, having published *Romulus*. T. translated from La Motte. 8vo. 1724.

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Mr. Johnson was elected F.S.A. Aug. 31, 1720; and in 1730 communicated an account of the body of a pigmy, found in Peru, with 400,000 dollars.

JOHNSON, SAMUEL. This gentleman, though namesake to the next mentioned writer, must not be confounded with him. He was the author of the following dramatic pieces; one of which, at the time of its first appearance, greatly attracted the notice of the public, viz.

1. *Hurlothrumbo; or, The Supernatural*. 8vo. 1729.
2. *Cheshire Comics*. C. 1730. N. P.
3. *The Blazing Comet; The Mad Lovers; or, The Beauties of the Poets*. Play. 8vo. 1732.
4. *All Alive and Merry*. C. 1737. N. P.
5. *A Fool made Wise*. Op. Com. 1741. N. P.
6. *Sir John Falstaff in Masquerade*. F. 1741. N. P.

Three of these pieces were represented at the theatre in the Haymarket; but the first, in particular, took an amazing run; owing to the whimsical madness and extravagance which ran through the whole piece, and its author, who himself performed a principal character in it called Lord Flame; into which he had thrown such a mixture of fine thoughts and unintelligible fustian, that no one could possibly understand what he was aiming at; and if at any time this unintelligibility was objected to him as a fault in his piece, his constant reply was, that the fault did not lie in that, but in the audience, who did not take the proper method for attaining a knowledge of his meaning; that no one could possibly understand an author perfectly, unless

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he examined his works in the same situation and state of mind as they were written; and therefore, as he himself never sate down to write without a fiddle in his hand, it was impossible for any to comprehend the sense of what he wrote without an instrument of the very same kind to quicken their understandings. But, in order in some measure to remedy this deficiency in the audience, he used to act his part of Lord Flame in a manner equally extravagant with the rest of the affair; viz. with a violin in his hand, which he occasionally played upon, and sometimes walking in high stilts. His dress on this occasion was such as he commonly wore, viz. a suit of black velvet, with a long white flowing periwig. It is said, that Sir Robert Walpole promoted the success of his piece as far as lay in his power, making it serve to divert the attention of the public from some state designs of his own, which were at that time ready to be put into execution. Soon after the exhibition of this whimsical drama, was formed a meeting, called the Hurlothrumbo Society. A list of its members was printed, with a frontispiece representing the monster described in the first lines of Horace's *Art of Poetry*.

Mr. Johnson was a native of Cheshire, and was bred to and followed the profession of a dancing-master; yet, from what has been above related, it is apparent that he must have been infected with a strong tincture of insanity; in consequence of which, it is probable, that not many persons would be willing to intrust their children in his hands; yet, as his madness did not take any danger-

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ous or mischievous turn, and as it was accompanied with flights of wit and humour that rendered him, though an extraordinary, yet far from a disagreeable companion, his acquaintance was sought by most of the gentlemen of fortune in that country, at whose houses he used to reside alternately for a considerable time, in such manner as to render the pursuit of business unnecessary to him. He lived long after he quitted writing for the stage; as that original oddity which the world ran mad in admiration of, only because they did not understand it, at length grew tiresome, and became as universally decried as at first it had been universally followed. The following humorous anecdote may serve to give the reader some idea of Mr. Johnson's general turn, and unconcerned manner. Our author having been invited to pass some months at the country-house of a gentleman who had a great regard for him, but whom he had never visited before, he accepted the invitation, and was for some time treated with the utmost hospitality and kindness. But at length, having shown in some of his expressions and actions that wild and unaccountable extravagance and oddity which runs through his compositions, the lady of the house, who happened to enjoy but a very indifferent state of health, which rendered her hip-pish and low-spirited, and being moreover naturally of a timorous disposition, began to be extremely alarmed at his behaviour, and apprehensive that at some time or other he might do mischief either to himself or others. On this she repeatedly remonstrated to her husband, entreating him to find some

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means of getting rid of Mr. Johnson. The gentleman, however, who was better acquainted with Johnson's manner, and therefore under no such apprehensions, was unwilling to proceed to an act of so much seeming inhospitality, as the forbidding his house to a person whom he had himself invited to it, and therefore declined so doing for some time; till at length, on the continued solicitations of his lady, whom he found he could not make easy on any other terms, he commissioned a mutual friend to both to break the affair to Mr. Johnson. This being done with all the tenderness imaginable, and the true reason assigned by way of vindication of the gentleman himself, Mr. Johnson, with great coolness, and a gaiety of temper peculiar to himself, replied, *that he was most perfectly persuaded of Mr. ———'s regard for him, and should ever retain the most grateful sense of the civilities he had received from him; that he also maintained the highest respect for his lady; and thought it his duty, by every means in his power, to contribute to the restoration of her peace of mind (which it appeared that he had been the innocent cause of disturbing); that he, therefore, might give her the strongest assurances from him, together with his compliments, that he never would again trouble her house whilst living; but, as a testimonial of his sincere esteem, she might depend on it that, after his death, he should consider her as the very first person to whom, on a visit back to this world, he should think himself under an obligation to pay his respects.* This message being delivered to the lady, who, we have before observed, was of an hypochondriac complexion, threw her into still greater appre-

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hensions than before; and, fearing that he would be as good as his word, entreated the gentleman to go back to Mr. Johnson, and beg from her that he would continue where he was, or at least favour them with his company as often as possible; for that, with all his wildness, she had much rather see him alive than dead.

Johnson, at his death, of which we have not discovered the date, left behind him a tragedy, never printed, entitled

Pompey the Great,

of which only the two following lines occur to memory. Some character in the piece, speaking of a sieve made use of in the infernal regions, says,

"And all the little souls

"Drop through the riddle-holes."

As a writer he stands in the same predicament as in his personal character; his works have madness in them, but at the same time it is evidently the madness of a man of great abilities. In his *Hurlothrumbo*, more particularly, there are some beauties, in the midst of numberless absurdities, that would do honour even to our first-rate geniuses. In proof of which we shall present our readers with a few quotations from that drama, which may prove by no means unentertaining; not only as specimens of his manner of writing, but as they are in themselves truly worth preserving; and that the book itself, being extremely scarce, and moreover, from the general idea formed of it, hardly considered as worth looking into, the greater part of them may possibly be unacquainted with that piece. Without regard to order, therefore, the following sentiments are selected from it.

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"Pride is the serpent's egg,
"laid in the hearts of all, but
"hatched by none but fools."

"Conscience is an intellectual
"caul that covers the heart, up-
"on which all the faculties sport
"in terror, like boys that dance
"upon the ice."

"You are the most covetous
"man in the universe; you give
"what you have away to the poor,
"that you may enjoy it all your-
"self; and when your time is to
"die, you'll not leave a farthing
"behind you to fling away."

"He that lives in pleasure runs
"up a score, and he that is af-
"flicted is paying debts."

"A coquet is a whore in the
"soul, a harlot for the devil."

"Oh! who shall deliver me
"from the contagion of mortals!
"Of my lambs, that innocently
"sport all round me, of them I
"will learn humility, and depise
"your arrogance: my dog, that
"scouts upon the plain, I will
"compare him with you, and blush
"for you. He loves more, and is
"constant, a fervent friend, will
"fight till death for his master,
"rises not up against him when he
"smites him; he is grateful, he
"flatters not, and to your shame
"has more compassion; for with
"his tongue he will heal the wound
"of the oppressed. Ye rationals,
"learn of brutes, they teach me to
"abhor mankind."

Sementory's sentiments of hap-
piness in love are ingenious. "Of
"all happiness (says she) that is the
"most sweet, that is the nearest to
"us; riches lie in the purse, love
"in the heart; never marry for
"honour or title; fame is always
"at a distance; the man I love is
"near. What is fame? A word;
"that word is wind, the humming
"of a bee; but when I sleep by

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"the man I love, no wind can
"come to me."

The scene between Urbandenny
and Puny the miser, contains the
following very just remarks on
avarice and upstart gentility. The
miser is in alarm on a rebellion
being raised in the city, and ex-
claims to himself thus: "Oh!
"these rogues are coming, they'll
"rob me, take my plate, and break
"my windows; O! sweet hea-
"ven, forgive me all my ill-dreamt
"visionary lewdness. If they
"come, I shall never purchase
"Kemp's estate, and buy a coat
"of arms and a patent for my son.

Enter Urbandenny.

"*Urban.* So, Old Gaddecar,
"you're at prayers; cry aloud,
"thy deity is deaf, with your
"squinting soul that kens both
"earth and heaven; fling your
"bags into the elements, then
"will you look straight upright.
"Begone, what hast thou to do in
"this world? what dost thou
"mean?"

"*Puny.* I mean to be the root
"of a family."

"*Urban.* If the root be avarice,
"what will the body, branches,
"leaves, and fruit be? twenty
"generations must pass away be-
"fore thy seed can be refined so
"far as to produce a gentleman."

"*Puny.* Is not gold a gentle-
"man; a person of quality?—
"What makes a gentleman?"

"*Urban.* Education, honour, and
"generosity; add to a fine gentle-
"man, love, resolution, taste: a
"person of quality has all these
"perfections, and is discerning;
"with a sublime thirst in the soul;
"a longing to reward merit; fer-
"vent to serve the meanest, and
"punctual to his word; his blood
"is double and treble refined; he's
"full of heaven; a sun-fire; a

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“ light that quenches all the flame
“ of nature.

“ *Puny.* Cannot a new-born
“ gentleman have all these per-
“ fections?

“ *Urban.* No; your upstarts are
“ huge and tall, converse with a
“ prince of the air, and their
“ nostrils are full of the devil.”

Dologodelmo's curse on Hurlo-
thumbo is perhaps equal to any
thing of the kind in our own or any
other language. It is as follows:

“ May Heaven pour down upon
“ him the bitter blessing, the honey
“ curse, the gilded pill that satis-
“ fies desire and infects the mind;
“ give him riches, and make him
“ love them; then will he be ab-
“ horred of men, the spirits, the
“ angels, and the gods; may a
“ proud sign appear in his face,
“ that he may be a tavern for
“ devils to riot and banquet in; let
“ him pamper nature, feed high
“ to destroy his taste, so blind all
“ the beauties of the mind; then
“ will his hungry pleasure devour
“ up all the eternal treasure of his
“ soul.”

We shall close this set of quota-
tions with part of a speech of Lord
Flame's, which, being the most ex-
travagant character in the whole
piece, will show how much origi-
nality and inventive imagination
this writer possessed, even in his
wildest flights. It is part of a de-
scription of the next world, where,
after he has given some general
account of the state of spirits there,
he thus proceeds:

“ Queen Elizabeth is in her hut
“ selling of fry'd fritters; Pompey
“ and Alexander carry charcoal to
“ feed her fires; the Great Mogul,
“ the Czar, the grim Bashaw, the
“ Emperor, the Grand Turk, and
“ Cæsar, are scrambling for the
“ drops of the pan; and, as they

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“ were wont, are scuffling for tri-
“ fles, till it raises their inextin-
“ guishable rage to loggerheads.”

On the present occasion, how-
ever, Mr. Baker, the original
compiler of this work, was mis-
taken. The last speech he has
quoted can boast of little origina-
lity or invention; being only a
copy from Epistemon's *Vision of
Hell and the Elysian Fields, with
the various occupations of many
great personages there*, in the se-
cond book and thirtieth chapter of
Rabelais's *History of Pantagruel*.

JOHNSON, SAMUEL. This ex-
cellent writer, who is no less the
glory of the present age and na-
tion, than he will be the admira-
tion of all succeeding ones, was
the son of a bookseller at Litchfield,
in the county of Stafford, where
he was born, September 18, 1709.
He was entered of Pembroke Col-
lege, Oxford, on the 29th October
1728; but left the university in
1731, without taking any degree;
and as his father, who died in the
month of December of that year,
had suffered great misfortunes in
trade, he was driven out a com-
moner of nature, having not only
a profession, but the means of
subsistence, to seek. At length,
in March 1732, he accepted an
invitation to the office of under-
master of a free-school at Market
Bosworth, in Leicestershire; but
not knowing, as he said, whether
it was not more disagreeable for
him to teach, than for boys to
learn the grammar rules, and being
likewise disgusted at the treatment
which he received from the patron
of the school, he relinquished it in
a few months. Being thus again
without any fixed employment,
and with very little money in his
pocket, he translated Lobo's *Voy-
age to Abyssinia*, for the trifling

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sum, it is said, of five guineas, which he received from a bookseller in Birmingham: this was the first attempt which he made to procure assistance by means of his pen, and it must have held forth very little encouragement to his commencing author by profession.

In 1735, being then in his 26th year, he married Mrs. Porter, a mercer's widow in Birmingham; whose age was almost double his, who had never been very captivating, and whose fortune amounted to hardly 800*l.*—He now set up a private academy, near his native city; but this undertaking did not succeed; he kept his academy only a year and a half; during which time he wrote a great part of his tragedy of *Irene*; which being read to a Mr. Walmsley, register of the prerogative court of Litchfield, he thought so highly of Johnson's abilities, that he advised him to finish it, and produce it on the stage. Flattered, it may be supposed, with these encomiums, he set out some time in the year 1737 with his pupil David Garrick for London, leaving Mrs. Johnson to take care of the house, and the wreck of her fortune.

How he spent his time upon his first coming to London is not particularly known; his tragedy was refused by the managers of that day; and for some years *The Gentleman's Magazine* seems to have been his principal resource for employment and support. Mrs. Johnson, who went to London soon after her husband, now lived sometimes in one place, and sometimes in another: but Johnson himself was oftener to be found at St. John's Gate, where *The Gentleman's Magazine* was published, than in his own lodgings. It was there he became acquainted with Savage, with whom

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he contracted a very close friendship; and such were their extreme necessities, that they often wandered whole nights in the streets, for want of money to procure them a lodging. In 1744 he published the life of his unfortunate companion; a work which, had he never written any thing else, would have placed him very high in the rank of authors.

At London again our author appears to have met with disappointments which disgusted him with the town; for, in August 1737, we find him desirous of returning again into his native country, to take upon himself the office of master of a charity-school in his neighbourhood, then vacant, the salary of which was sixty pounds a year. But the statutes of the school requiring the person who should be elected to be a Master of Arts, this attempt seems to have been frustrated. Having conceived the design of one of the noblest and most useful, though at the same time the most laborious works that could be possibly undertaken, viz. a complete Grammar and Dictionary of our hitherto unsettled language; he drew up a plan of the said design, in a letter to the Right Honourable the Earl of Chesterfield; which, being published, gave the strongest proof, in its own composition, to how great a degree of grammatical perfection and classical elegance the English tongue was capable of being brought. The execution of this plan cost him the labour of many years; but the manner in which it was at last executed made ample amends for all the expectations of the public, in regard to it, for so long a time; and the honours paid him on the occasion of its publication by several of the

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foreign academies, particularly by the Academia della Crusca, leave all encomium on the work in this place entirely superfluous. During some intervals of recess, necessary to the fatigue of this stupendous undertaking, Mr. Johnson published *London*, a poem, and many other pieces, which are excellent in their kind: among which *The Rambler*, a series of periodical essays, which came out twice a week for two years successively, stood in the foremost rank. In the course of so great a number of these papers as this long period demanded, those which the undertaker of them was favoured with by others, were inconsiderable; and yet, on the whole, the product of this single genius, thus perpetually employed, proved at least equal, if not superior, to that of the club of first-rate wits who were concerned in those celebrated works *The Spectator* and *Tatler*. Dr. Johnson's style in prose is nervous and classically correct; in verse his numbers are harmonious and musical, yet bold and poignant, and on the whole approach nearer to Mr. Pope's manner of versification than those of any other writer; and though he has favoured the world with but little in absolute verse (for all his prose is poetry); yet that little, like diamonds of the first water, will ever be held in the highest estimation; while gems of larger bulk, with less intrinsic worth, are scarcely looked upon. When Mr. Pope had read his *London*, and received no satisfactory answer to repeated inquiries concerning its author, his observation was, "It cannot be long before my curiosity will be gratified; the writer of this poem will soon be deterred." In short, while the

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name of Juvenal shall be remembered, this gentleman's improved imitations of him, in his two satires, entitled *London* and *The Vanity of Human Wishes*, must be read with delight. His imagination was amazingly extensive, and his knowledge of men and manners unbounded; as may be plainly traced in his Eastern stories in *The Rambler*, in which he has not only supported to the utmost the sublimity of the Eastern manner of expression, but even greatly excelled any of the oriental writers in the fertility of his invention, the conduct of his plots, and the justice and strength of his sentiments. His capital work of that kind, however, is a novel, entitled *Rasselas, Prince of Atyssinia*, too well known and universally read to need any comment here, and in which, as he does at present, so he probably ever will, stand without an equal.

Our author indeed was formed to sustain the character of an exalted moralist; and never was known to descend from himself till he became a political writer. When talents designed for the support of religion and truth are prostituted to the defence of royal and ministerial errors, who is not ready to exclaim with Pistol—*Then did the sun on dunghill shine!*

On the 14th of March 1752, *The Rambler* was terminated; and on the 17th of the same month his wife died, whom he lamented as long as he lived. Soon after *The Rambler* was concluded, Dr. Hawkesworth projected *The Adventurer*, upon a similar plan; and the papers with the signature T. which are confessedly the most splendid in the whole collection, are now known to have been the production of Johnson, who received for each the sum of two

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guineas. On the 15th of April 1758, he began a new periodical paper, entitled *The Idler*, which came out every Saturday, in a weekly newspaper, and was continued till the 5th of April 1760. In January 1759, his mother died, at the great age of 90; soon afterwards he wrote his *Rasselas, Prince of Abyssinia*, that with the profits he might defray the expense of his mother's funeral.

Having been, early in 1762, represented to the King as a very learned man without any certain provision, His Majesty was pleased to grant him a pension of three hundred pounds a year; which, if it diminished his distress, increased his indolence; for he constantly avowed that he had no other motive for writing than to gain money. Solitude indeed was his aversion; and in order to avoid it as much as possible, Sir Joshua Reynolds and he instituted, in 1764, a club which existed long without a name, but was afterwards known by the title of the *Literary Club*. It consisted of some of the most enlightened men of the age, who met once every week, at seven o'clock, at the Turk's Head, in Gerard Street, Soho.

In 1765 Johnson was introduced into the family of the famous brewer, Mr. Thrale; and in October of this year he published his edition of Shakspeare. In 1767 he was honoured by a private conversation with the King; and two years afterwards, upon the establishment of the Royal Academy, was nominated Professor of Ancient Literature; an office merely honorary, and conferred on him at the recommendation of his friend the president.

In 1773 he visited, with Mr.

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Boswell, some of the Hebrides, or western islands of Scotland, and published an account of his journey, in a volume which offended many persons, by the violent attack which it made on the authenticity of the poems attributed to Ossian. In 1774 he addressed a pamphlet to the electors of Great Britain, entitled *The Patriot*. In 1775 he published *Taxation no Tyranny*; in answer to the resolutions and address of the American Congress. In 1765 Trinity College, Dublin, had created him LL. D. by *diploma*; and he now received the same honour from the university of Oxford. In 1777 he was induced to exercise that humanity, which in him was obedient to every call: Dr. William Dodd, a clergyman under sentence of death for forgery, found means to interest Johnson in his behalf, and procured from him two of the most energetic compositions of the kind ever seen; the one, a petition from himself to the King; the other, a like address from his wife to the Queen: these petitions failed of success.

His last undertaking, *The Lives of the Poets*, would alone have been sufficient to immortalize his name among his countrymen. The excellence of this work is powerful enough to extinguish even the indignation which his political tenets (so frequently incorporated with his critical remarks) may sometimes have excited in those of an opposite way of thinking.

About the middle of June 1783, his constitution sustained a severer shock than it had ever before felt, by a stroke of the palsy, so sudden and so violent, that it rendered him for a short time speechless. As usual, his recourse under this affliction was to piety; he tried to

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repeat the Lord's Prayer first in English, then in Latin, and afterwards in Greek; but succeeded only in the last attempt. From this alarming attack he recovered with wonderful quickness, but it left behind it some presages of an hydropic affection; and he was soon afterwards seized with a spasmodic asthma of such violence, that he was confined to the house in great pain; while his dropsy increased, notwithstanding all the efforts of the most distinguished physicians in London and Edinburgh: he had, however, such an interval of ease as enabled him, in the summer of 1784, to visit his friends at Litchfield, Oxford, and Ashbourne in Derbyshire.

His constant dread of death was so great, that it astonished all who had access to know the piety of his mind and the virtues of his life. This, however, was the case only while death was approaching from some distance. From the time he was certain it was near, all his fears were calmed; and he died on the 13th of December 1784, full of resignation, strengthened by faith, and joyful in hope. He was buried in Westminster Abbey on the 20th.

Dr. Johnson wrote only one dramatic piece, the success of which was not equal to its merit; owing entirely to his having too strictly adhered to the Aristotelian rules of the drama to render his piece agreeable to the taste of our theatrical audiences, who look for little more than plot and incident, without paying any great regard either to character, language, or sentiment; it was performed at Drury Lane Theatre, and is entitled, *Irene*. Trag. 8vo. 1749.

It would, however, be the highest injustice, after bestowing

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these undeniable encomiums on his genius, were we not to observe, that nothing but that genius could possibly exceed the extent of his erudition; and it would be adding a greater injury to his still more valuable qualities, were we to stop here; since, together with the ablest head, he seems to have been possessed of the very best heart. Every line, every sentiment, that issued from his pen, tended to the great centre of all his views, the promotion of virtue, religion, and humanity; nor were his actions less pointed toward the same great end. Benevolence, charity, and piety, were the most striking features in his character; and while his writings point out to us what a good man ought to be, his own conduct set us an example of what he is.

JOHNSTONE, JAMES, a major in the army, we believe, who produced

The Disbanded Officer. C. 8vo. 1786.

JONES, HENRY. This author was a native of Ireland, being born at Drogheda, in the county of Meath, in that kingdom. He was bred a bricklayer; but, having a natural inclination for the Muses, pursued his devotions to them even during the labours of his mere mechanical avocations, and composing a line of brick and a line of verse alternately, his walls and poems rose in growth together; but which of his labours will be most durable, time alone must determine. His turn, as is most generally the case with mean poets, or bards of humble origin, was panegyric. This procured him some friends; and, in the year 1745, when the Earl of Chesterfield went over to Ireland as Lord Lieutenant, Mr. Jones was recommended to the

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notice of that nobleman, who was not more remarkable for his own shining talents and brilliancy of parts, than for his zealous and generous patronage of genius in whatever person or whatever rank he might chance to meet with it. His Excellency, delighted with the discovery of this mechanic Muse, not only favoured him with his own notice and generous munificence, but also thought proper to transplant this opening flower into a warmer and more thriving climate. He brought him with him to England, recommended him to many of the nobility there, and not only by his influence and interest procured him a large subscription for the publishing a collection of his poems, but it is said even took on himself the alteration and correction of his tragedy, and also the care of prevailing on the managers of Covent Garden Theatre to bring it on the stage. This nobleman also recommended him in the warmest manner to the late Mr. Colley Cibber, whose friendly and humane disposition induced him to show him a thousand acts of friendship; and even made strong efforts, by his interest at court, to have secured to him the succession of the laurel after his death.

With these favourable prospects, it might have been expected that Mr. Jones would have passed through life with so much decency as to have ensured his own happiness, and done credit to the partiality of his friends; but this was not the case. "His temper," says one who seems to have known him, "was, in consequence of the dominion of his passions, uncertain and capricious; easily engaged, and easily disgusted: and as economy was a virtue which could never be taken into his cata-

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logue, he appeared to think himself born rather to be supported by others, than under a duty to secure to himself the profits which his writings and the munificence of his patrons from time to time afforded."

After experiencing many reverses of fortune, which an overbearing spirit and an imprudence in regard to pecuniary concerns consequently drew on him, he died in great want, in April 1770, in a garret belonging to the master of the Bedford Coffee-house, by whose charity he had been some time supported; leaving an example to those of superior capacities and attainments, who, despising the common maxims of life, often feel the want of not pursuing them when it is too late.

Of the play of Mr. Jones's, which we have before mentioned, the title is,

The Earl of Essex. T. 8vo. 1753. Our opinion of Mr. Jones's merit as a dramatic writer may be seen in our account of this play in the second volume of the present work. His poetical worth in his other writings was certainly not in itself contemptible, yet was far from being of the first-rate kind. In short, it was pretty nearly on a par with that of another rustic-bred bard of the last century, to whom the royal favour having given a sanction, it became a fashion to admire his writings; though the greatest value that either that gentleman's poems, or those of our author, possessed to call them into notice, above hundreds of the humbler inhabitants of Parnassus, was their being produced by geniuses entirely uncultivated; so that the wonder was not, how men of a poetical turn should produce such verses as theirs, but how

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any verses at all should be the produce of a thatcher or a bricklayer. [Mr. Baker seems here to have forgotten, that Ben Jonson was a brother of the trowel.]

He also left a tragedy unfinished, called

The Cave of Idra;

which falling into the hands of Dr. Hiffernan, he enlarged it to five acts, and brought it out under the title of

The Heroine of the Cave.

It is believed, that another play of his remains in MS. called

Harold. T.

JONES, HENRY, a shoemaker, who wrote

Lucy. D. P. or Masque. 8vo. N. D.

JONES, CAPT. JENKIN. This gentleman is the author of a dramatic piece, entitled

The Philanthropist. P. 8vo. 1801.

Capt. Jones was also author of *Pros and Cons for Cupid and Hymen; Hobly Horses;* and a novel in 4 volumes, called *Unfortunate Amours; with Biographic Sketches of some noted and eccentric Characters, &c.*

JONES, JOHN. Of this author we find no further mention than that he lived in the reign of Charles I. and wrote one very indifferent play, entitled

Adrasta. T. C. 4to. 1635.

JONES, LINDESIUS. A person of this name published

The Authors. Dr. Sat. 8vo. 1755.

JONES, T. Of this gentleman we only know that he is author of,

1. *Phantoms.* F. 8vo. 1803.

2. *Confined in Vain.* F. 8vo. 1805.

We believe, however, that he was not the

JONES, T. who wrote

The Sons. T. 8vo. 1809.

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JONES, SIR WILLIAM, Knt. was son of Mr. William Jones, an eminent mathematician, contemporary with Newton, and was born in London, Sept. 28, 1746. In 1764, after a previous education at Harrow, he was entered of University College, Oxford, where, to classical pursuits, he added the study of the Persic and Arabic languages; also the Spanish, Italian, and Portuguese. At the age of nineteen he became tutor to Lord Althorpe, now Earl Spencer; and during his residence at Wimbledon, in that noble family, he read the greater part of the Old Testament in Hebrew. In 1769 he made the tour of France; and about the same time undertook, at the request of the King of Denmark, to translate *The History of Nadir Shah* from Persian into French. In 1770 he entered on the study of the law at the Temple; but continued his application to oriental learning and general literature. In 1774 he published his *Commentaries on Asiatic Poetry*, dedicated to the university of Oxford. In 1779 appeared his translation of the *Speeches of Isæus*, from the Greek, with notes; and the year following, *An Inquiry into the legal Mode of suppressing Riots*, occasioned by the disgraceful scenes which happened that year in the metropolis. In 1793 he obtained the appointment of a Judge of the supreme court at Calcutta; a situation which had been the object of his anxious wishes. The honour of knighthood was on this occasion conferred on him; and he soon after married Anna Maria Shipley, daughter of the Bishop of St. Asaph. In April of that year he embarked for India, and on the voyage projected the establishment

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of a society in Bengal, for the purpose of illustrating oriental antiquities and literature. The volumes of its transactions are inestimable, and are enriched by several valuable productions from his pen. As Judge, he was indefatigable and impartial. He studied the native laws of the country, and became so versed in the Sanscrit and the codes of the Brahmins, as to gain the admiration of the most learned men in that country. This excellent man died in India April 27, 1794. His works were collected and published in 6 vols. 4to. 1799; and his *Life*, written by Sir John Shore (Lord Teignmouth) in 1 vol. 4to. in 1804. A beautiful monument has been erected to his memory in St. Paul's cathedral by the East India Company.

Unlike many other eminent literary characters of the age, Sir William was a sincere and pious Christian; instead of labouring, by his writings, to propagate the doctrines of infidelity, as has been a favourite practice with some modern philosophers of reputation, he was desirous to lend the Scriptures his utmost support; and, in one of his latest annual discourses to the Asiatic Society, he has done more to give validity to the Mosaic history of the creation than the researches of any contemporary writer. The following epitaph, written by and for himself, is equally admirable for its truth and its elegance:

Here was deposited
The mortal part of a man
Who feared GOD, but not death;
And maintained independence,
But sought not riches;
Who thought none below him
But the base and unjust;
None above him but the wise and virtuous;
Who loved his parents, kindred, friends,
and country:
And having devoted his life to their service,

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And the improvement of his mind,
Resigned it calmly,
Giving glory to his Creator,
Wishing peace on earth,
And good-will to all his creatures,
On the — day of —,
In the year of our blessed Redeemer —.

He owes his station in the present work to the following piece:

Sacontala. An Indian Drama.
4to. 1790.

JONSON, BENJAMIN, one of the most considerable dramatic poets of the seventeenth century, whether we consider the number or the merit of his productions, was born at Westminster June 11, 1574, and was educated at the public school there, under the great Camden. He was descended from a Scots family; and his father, who lost his estate under Queen Mary, dying before our poet was born, and his mother marrying a bricklayer for her second husband, Ben was taken from school to work at his father-in-law's trade. Not being captivated with this employment, he went into the Low Countries, and distinguished himself in a military capacity.

On his return to England he entered himself at St. John's College, Cambridge; but how long he continued there we are not informed. On his quitting the university he applied to the stage for a maintenance, and became a member of an obscure company, which performed at the Curtain in Shoreditch. At the same time he turned his thoughts to composition; but is generally supposed to have been unsuccessful in his first attempts. His performances as an actor met with little more applause; and, to complete his misery, he had the misfortune in a duel to kill his opponent, for which he was committed to prison;

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but how long he remained there, or by what methods he obtained his liberty, we have no account. It was, however, while in custody for this offence that he was made a convert to the church of Rome, in whose communion he steadily persisted for twelve years.

It is supposed, that about this time he became acquainted with Shakspeare; who, according to tradition, assisted him in some of his dramatic attempts, and considerably promoted his interest, though he could not by means of it secure himself from the virulence of our author's pen. For many years from this period, Ben produced some piece annually, for the most part with applause, and established his reputation with the public as one of the supports of the English stage.

In 1613 he was in France; but the occasion of his going, and the stay he made, are alike uncertain. In 1619 he went to Oxford, resided some time at Christchurch College, and in July 1619 was created M. A. in a full house of convocation. On the death of Samuel Daniel, in October, the same year, he succeeded to the vacant laurel; the salary of which was then one hundred marks per annum; but on our author's application in 1630, it was augmented to the annual sum of one hundred pounds and a tierce of Spanish wine.

As we do not find Jonson's economical virtues any where recorded, it is the less to be wondered at, that quickly after we learn that he was very poor and sick, lodging in an obscure alley; on which occasion it was, that King Charles, being prevailed on in his favour, sent him ten guineas; which Ben receiving, said, "His Majesty has

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"sent me ten guineas, because I
"am poor, and live in an alley:
"go and tell him that his soul lives
"in an alley."

In justice, however, to the memory of Charles, it should be observed, that this story was probably formed from the cynicalness of Ben Jonson's temper, rather than from any real fact; as it is certain that the King once bestowed a bounty of one hundred pounds on him, which is acknowledged in an epigram written on the occasion.

He died of the palsy Aug. 16, 1637, aged 63 years, and was buried in Westminster Abbey.

His dramatic compositions are very numerous, and are here set down according to the times in which they were originally performed:

1. *Every Man in his Humour*. C. 1598. 4to. 1601.

2. *Every Man out of his Humour*. C. S. 1599. 4to. 1600.

3. *Cynthia's Revels*; or, *The Fountain of Self-love*. C. S. 1600. 4to.

4. *Poetaster*; or, *His Arraignment*. C. S. 1601. 4to. 1602.

5. *Sejanus, his Fall*. T. 1603. 4to. 1605.

6. *Part of King James's Entertainment in passing to his Coronation*. 1603. 4to.

7. *A particular Entertainment of the Queen and Prince at Althorpe*, 25 June 1603. 4to.

8. *A private Entertainment of the King and Queen, on May-day in the Morning, at Sir William Cornwallis's House at Highgate*. 1604.

9. *Volpone*; or, *The Fox*. C. 1605.

10. *The Queen's Masque of Blackness*. 1605.

11. *The Entertainment of the two Kings of Great Britain and Denmark, at Theobalds, July 24, 1606*.

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12. *Hymenæa; or, The Solemnities of a Masque and Barriers at Court, on the Marriage of the Earl of Essex and Lady Frances, second Daughter to the Earl of Suffolk.* 1606. 4to.
13. *An Entertainment of King James and Queen Anne at Theobalds, 22d of May 1607.*
14. *The Queen's Masque of Beauty, presented at Whitehall on the Sunday Night after Twelfth-night.* 1608.
15. *A Masque with Nuptial Songs at Lord Viscount Haddington's Marriage at Court, on Shrove Tuesday at Night.* 1608.
16. *The Masque of Queenes, celebrated at Whitehall, Feb. 2, 1609.*
17. *Epicæne; or, The Silent Woman.* C. 1609. 4to.
18. *The Case is altered.* C. 1609. [This had been acted before 1599.]
19. *The Speeches at Prince Henry's Barriers.* N. D.
20. *Oberon the Fairy Prince.* M. N. D.
21. *The Alchymist.* C. 1610. 4to.
22. *Love freed from Ignorance and Folly.* M. N. D.
23. *Love restored.* M. N. D.
24. *A Challenge at Tilt at a Marriage.* M. N. D.
25. *Catiline, his Conspiracy.* T. 1611. 4to.
26. *The Irish Masque at Court.* N. D.
27. *Mercury vindicated from the Alchemists at Court.* M. N. D.
28. *Bartholomew Fair.* C. 1614.
29. *The Golden Age restor'd.* M. 1615.
30. *Christmas, his Masque.* 1616.
31. *The Devil is an Ass.* C. 1616.
32. *A Masque at Lord Haye's, for the Entertainment of Monsieur*

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- le Baron de Tour, Ambassador Extraordinary from the French King, Feb. 22, 1617.*
33. *The Vision of Delight.* M. 1617.
34. *Pleasure reconciled to Virtue.* M. 1619.
35. *For the Honour of Wales.* M. N. D.
36. *News from the new World discovered in the Moon.* M. 1620.
37. *The metamorphosed Gipsies.* M. 1621.
38. *The Masque of Augurs, with the several Anti-masques presented on Twelfth-night, 1621.*
39. *Time vindicated to himself and to his Honours; M. presented Twelfth-night, 1623.*
40. *Neptune's Triumph for the Return of Albion; M. presented on Twelfth-night, 1624.*
41. *Pan's Anniversary; or, The Shepherd's Holyday.* M. 1625.
42. *The Staple of News.* C. 1625.
43. *The Masque of Owls at Kenelworth, 1626.*
44. *The Fortunate Isles, and their Union.* M. 1626.
45. *The New Inn; or, The Light Heart.* C. 1629. 8vo. 1631.
46. *Love's Triumph through Calipolis.* M. 1630.
47. *Chloridia; or, Rites to Chloris and her Nymphs.* M. 1630.
48. *The King's Entertainment at Welbeck, in Nottinghamshire, at his going to Scotland, 1633.*
49. *Love's Welcome: The King and Queen's Entertainment at Bolsover, at the Earl of Newcastle's, the 30th of July 1634.*
50. *Magnetick Lady; or, Humours reconciled.* C.
51. *A Tale of a Tub.* C.
52. *The Sad Shepherd; or, A Tale of Robin Hood.* Past. Unfinished.
53. *Mortimer's Fall.* T. Unfinished.

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The last four were originally in the folio edition of Ben Jonson's Works, 1640.

Ben Jonson published part of his Works in folio 1616.

Another volume in folio, 1631.

Another edition of the whole in folio 1692, with a portrait, laureated.

An edition in six volumes, 8vo. 1716, with engravings.

An edition by Mr. Whalley, in seven volumes, 8vo. 1756.

Besides the pieces above mentioned, Ben Jonson joined with Chapman and Marston in

Eastward Hoe. C. 1605.

and with Fletcher and Middleton in

The Widow. C. 4to. 1652.

In Dodsley's *Collection*.

To Ben Jonson, Wood ascribes a play (but we do not find any person who has seen it), called

The Motives. C. 8vo. 1622.

It is observable, that Meres, in his *Wit's Treasury*, printed in 1598, enumerates B. Jonson among the most eminent *tragic* writers of that time. Yet his first play (*Every Man in his Humour*) is not supposed to have appeared before that year; and the only two tragedies he has left were not acted or printed till some years afterwards.

The writers of that time indeed use the word *tragedy* in a very lax sense; but Jonson had not then written even a poem of so serious a cast as to be entitled to that appellation.

We shall here add a character of Ben Jonson as sketched by Dryden:

“ If we look upon him while he
“ was himself (for his last plays
“ were but his dotages), I think
“ him the most learned and judi-
“ cious writer which any theatre
“ ever had. He was a most severe

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“ judge of himself as well as
“ others. One cannot say he want-
“ ed wit, but rather that he was
“ frugal of it. In his works you
“ find little to retrench or alter.
“ Wit and language, and humour
“ also in some measure, we had
“ before him; but something of
“ art was wanting to the drama,
“ till he came. He managed his
“ strength to more advantage than
“ any who preceded him. You
“ seldom find him making love
“ in any of his scenes, or endea-
“ vouring to move the passions;
“ his genius was too sullen and
“ saturnine to do it gracefully,
“ especially when he knew he
“ came after those who had per-
“ formed both to such a height.
“ Humour was his proper sphere,
“ and in that he delighted most
“ to represent mechanic people.
“ He was deeply conversant in the
“ ancients, both Greek and Latin,
“ and he borrowed boldly from
“ them: there is scarce a poet or
“ historian among the Roman au-
“ thors of those times, whom he
“ has not translated in *Sejanus* and
“ *Catiline*. But he has done his
“ robberies so openly, that one
“ may see he fears not to be
“ taxed by any law. He invades
“ authors like a monarch, and
“ what would be theft in other
“ poets, is only victory in him.
“ With the spoils of these writers
“ he so represents old Rome to us
“ in its rites, ceremonies, and cus-
“ toms, that if one of their poets
“ had written either of his trage-
“ dies, we had seen less of it than
“ in him. If there was any fault
“ in his language, it was, that he
“ weaved it too closely and labo-
“ riously, in his comedies espe-
“ cially: perhaps too, he did a
“ little too much Romanize our
“ tongue, leaving the words which

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" he translated almost as much
 " Latin as he found them ; where-
 " in, though he learnedly followed
 " their language, he did not
 " enough comply with the idiom
 " of ours. If I would compare
 " him with Shakspeare, I must
 " acknowledge him the more cor-
 " rect poet, but Shakspeare the
 " greater wit. Shakspeare was
 " the Homer, or father of our
 " dramatic poets ; Jonson was
 " the Virgil, the pattern of ela-
 " borate writing ; I admire him,
 " but I love Shakspeare. To con-
 " clude of him, as he has given
 " us the most correct plays, so in
 " the precepts which he has laid
 " down in his *Discoveries*, we have
 " as many and profitable rules for
 " perfecting the stage, as any
 " wherewith the French can fur-
 " nish us."

JONSON, BENJAMIN, Jun. We are told by Dr. Anderson, that this eldest son of old Ben, in conjunction with [Richard] Brome, wrote a play, called

A Fault in Friendship. 1623. N. P.

and died Nov. 20, 1635. A collection of his poems was published in 1672. It should seem, says Dr. A. that he was not on good terms with his father.

JORDAN, THOMAS, was a performer belonging to the company at the Red Bull, and acted the part of Lepida, in the tragedy of *Messalina*. He flourished in the reign of Charles the First, and was one of the few players and poets who lived to see the restoration of Charles the Second. On the death of John Tatham, he succeeded him as city poet, and is supposed to have died in 1685. He was succeeded as city poet by Matthew Taubman, and left four plays, viz.

1. *The Walks of Islington and*

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Hogsdon, with the Humours of Wood Street Compter. C. 4to. 1657.

2. *Fancy's Festivals.* M. 4to. 1657.

3. *Money is an Ass.* C. 4to. 1668.

4. *Love hath found out his Eyes.* N. P.

This last was among the MSS. destroyed by Mr. Warburton's servant.

Jordan was author of the city *Pageants* for 1671, 1672, 1673, 1674, 1675, 1676, 1677, 1678, 1679, 1680, 1681, 1682, [probably, 1683], 1684. See Vol. III. art. PAGEANTS.

There was a little collection of Jordan's verses, called *Wit in a Wilderness of Promise—Poesie*, in 8vo. a pamphlet without date, dedicated to Dr. Thomas Turner, Dean of Canterbury. Thomas Jordan also published *A royal Harbour of loyal Poems*, &c. 1663 ; also *Pictures of Passions, Fancies, and Affections, in Variety of Characters*, 8vo. no date ; also *Piety and Poetry*, &c. 8vo. no date ; also *The Muses Melody, in a Consort of Poetry*, &c. by the same, 8vo. no date ; also *Jewels of Ingenuity set in a Coronet of Poetry*, 8vo. no date ; also *A Nursery of Novelties for delightful Censure*, 8vo. no date ; also *A Rosary of Rarities in a Garden of Poetry* ; also *Music and Poetry in Raillery and Drollery* ; also *Clarigil and Clarinda in a Forest of Fancies*, 8vo. no date.

JORDAN, WILLIAM. See CORNISH INTERLUDES, in the second volume of this work.

JOYNER, WILLIAM, was born in Oxfordshire, in the latter end of King Charles I.'s reign, and was educated at Magdalen College, where he obtained a fellowship,

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which he kept till he changed his religion; on which he made a voluntary resignation of it, and, being fond of retirement, took great delight in the favour and good-will of his private friends, which a natural sweetness of disposition that he possessed, and an inoffensive prudence in his behaviour, obtained for him in a very perfect degree; nor did he think proper to interfere either in the public controversies of religion or the affairs of state, till, on the new modelling of the university under the *Ecclesiastical Commissioners* in King James II.'s reign, he was reinstated in his former rank in the college; which, however, he did not very long enjoy, for shortly after, viz. at the Revolution, the college was restored to its former settlement, and he and the rest of the fellows removed: on which occasion he again betook himself to solitude, in an obscure village in Bucking-

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hamshire, where he lived for many years in the most retired manner, not dying till the 14th of September 1706. When he first withdrew from Oxford, he wrote one dramatic piece, entitled

The Roman Empress. T. 4to. 1671.

Langbaine informs us, that the ancient name belonging to Mr. Joyner's family had been Lyde, and takes notice of a little book written by this gentleman, entitled *Observations on the Life of Cardinal Reginaldus Polus*, 8vo. 1686; in the title-page of which the author disguises himself under the initials G. L. which he interprets to stand for Gulielmus Lyde. Mr. Joyner was great-uncle to Thomas Philips, canon of Tongres, who wrote *The Life of Cardinal Pole*, 2 vols. 4to. 1766.

JUBYE, EDWARD, wrote, in conjunction with Samuel Rowley, *Sampson.* P. 1602. N. P.

K.

K I R

K. F. These two letters, which Langbaine interprets to mean Francis Kirkman, stand affixed to the dedication of a piece of dramatic satire, entitled

The Presbyterian Lash. T. C. 4to. 1661.

Kirkman was a very great publisher of dramatic works soon after the Restoration. Whether, therefore, he was the author or only the editor of this piece, is not extremely apparent, even allowing Mr. Langbaine's explication of

K I R

the initials; which moreover Coxeter's MS. has given us to be K. E.

This Kirkman, in whose name, by the way, Langbaine makes some degree of confusion, calling him at one time Francis, and at others John Kirkman, was the publisher of a collection of dramatic pieces, under the title of

The Wits; or, Sport upon Sport; consisting of Farces or Drolls, intended for fairs. See that article, in Vol. III. p. 414. As also

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a second part; for which see Cox, ROBERT, in this volume.

KEATE, GEORGE, F. R. and A. SS. was descended from Sir George Hungerford, his great-grandfather, by Lady Frances Duce, only daughter of Francis Lord Seymour; and was born at Trowbridge about 1729, or 1730. He received his education at Kingston school, under Mr. Woodeson; whence he went to Geneva, where he stayed some years, and at his return was articled as a clerk to Mr. Palmer, then steward to the Duke of Bedford; whence he removed to the Inner Temple, where he studied, and was called to the bar, but, we believe, never practised the law. In February 1769, he married Jane Catharine, sister of Sir Charles Grave Hudson, of Wanlip, Leicestershire, Bart. by whom he had one daughter, Charlotte, who was married June 9, 1795, to John Henderson, Esq. of the Adelphi Terrace. Mr. Keate died June 28, 1797, having obliged the world with several poems of distinguished elegance and reputation. His claim to a place in this work is derived from,

1. *The Monument in Arcadia*. D. P. 4to. 1773.

2. *Semiramis*. Tr. from Voltaire. N. P.

A list of his prose and poetical works may be seen in *The Gentleman's Magazine*, lxvii. 796. His poems were published in 2 vols. 12mo. 1781, with a portrait.

KEEFFE. See O'KEEFFE.

KEIGWIN, JOHN. See CORNISH INTERLUDES, in the second volume of this work.

KELLY, HUGH, was a native of Ireland, born on the banks of Killarney Lake, in the year 1739. His father, a gentleman of good family, having reduced his fortune

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by a series of unforeseen misfortunes, was obliged to repair to Dublin, that he might endeavour to support himself by his personal industry. A tolerable school-education was all he could afford to his son, who was bound an apprentice to a staymaker, and served the whole of his time with diligence and fidelity. At the expiration of his indentures, he set out for London, in order to procure a livelihood by his business. This happened in the year 1760; and he encountered all the difficulties that a person poor and without friends could be subject to on his first arrival in town. It was, however, his good fortune to introduce himself into the society of a set of reputable tradesmen, who used to meet at a public-house in Russell Street, Covent Garden, where he in a short time became acquainted with an attorney, who, being pleased with his company and conversation, invited him to his house, and employed him in copying and transcribing; an occupation which he prosecuted with so much assiduity, that he is said to have earned about three guineas a week; an income which, compared to his former gains, might be deemed affluent. Tired, however, of this drudgery, he soon after, about 1762, commenced author, and was intrusted with the management of several periodical publications, in which he wrote many original essays and pieces of poetry, which extended his reputation, and procured the means of subsistence for himself, his wife to whom he was then lately married, and a growing family, for which he ever showed a laudable and anxious attention. For several years after this period, he continued writing upon a variety of

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subjects, as the accidents of the times chanced to call for the assistance of his pen; and as during this period politics were the chief objects of public attention, he employed himself in composing many pamphlets on the important questions then agitated, the greater part of which are now buried in oblivion. About the year 1767, he was tempted, by the success of Mr. Churchill's *Rosciad*, to write some strictures on the performers of either theatre in two pamphlets, entitled *Thespis*, both which gave great offence to some of the principal persons at each house. The talents for satire, which he displayed in this work, recommended him to the notice of Mr. Garrick, who, in the next year, caused his first play of *False Delicacy* to be acted at Drury Lane. It was received with great applause, and from this time he continued to write for the stage with profit and success, until the latter period of his life. As his reputation increased, he began to turn his thoughts to some mode of supporting his family less precarious than by writing, and for that purpose entered himself a member of the Middle Temple. After the regular steps had been taken, he was called to the bar in the year 1774; and his proficiency in the study of the law afforded very promising hopes that he might make a distinguished figure in that profession.

His sedentary course of life had, however, by this time, injured his health, and subjected him to much affliction. Early in the year 1777, an abscess formed in his side, which, after a few days illness, put a period to his life, on the 3d day of February, at his house in Gough Square, in the 38th year of his age.

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Very soon after his death, one of his own comedies, *A Word to the Wise* (which had been acted but once, being driven from the stage by a mob, because our author sometimes wrote in defence of Government), was performed, for the benefit of his distressed wife and his infant family. On this occasion Dr. Samuel Johnson, whose charity was wont to assume a variety of shapes, produced a new prologue. It is almost needless to add, that his lines were heard with the most respectful attention, and dismissed with the loudest applause.

The writer of Mr. Kelly's life, prefixed to the quarto edition of his works, 1778, has given the following description and character of him: "His stature was below the middle size. His complexion was fair, and his constitution rather inclined to corpulency; but he was remarkably cheerful, and a most pleasing and facetious companion. Though very fond of talking where he found his conversation agreeable, he was so well bred, as to listen to others with the most becoming attention. As a husband and a father his conduct was singularly exemplary; nor can we give a more lively proof of his domestic happiness, than in a copy of verses written in the year 1762, in which, as well as in other little poems, he celebrates his wife under the name of MIRA.

"Nor were his attention and benevolence confined to his own family, for his hand was ever ready to relieve the distresses of the unfortunate; and such was the well-known humanity of his nature, that even whilst he was himself struggling under diffi-

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“culties, it is almost incredible
 “how many applications were suc-
 “cessfully made to him from the
 “poor and needy. He had so
 “large a portion of genuine good-
 “nature, that he was never known
 “to give the least offence, nor
 “could he be, but with extreme
 “difficulty, provoked with the
 “impertinence of others; being
 “always disposed to treat every
 “body with the utmost candour
 “and affability.

“As a writer, his genius must
 “be allowed to have been un-
 “common, when it is considered
 “under what pressures of fortune
 “most of his performances were
 “written, and with what rapidity
 “they were ushered into the
 “world; some of which, could he
 “have afforded leisure to polish
 “them, would have justly ranked
 “among the best productions of
 “this age, so fertile in works of
 “taste and erudition.”

He was the author of the fol-
 lowing plays :

1. *False Delicacy*. C. 8vo. 1768.
2. *A Word to the Wise*. C. 8vo. 1770.
3. *Clementina*. T. 8vo. 1771.
4. *The School for Wives*. C. 8vo. 1774.
5. *The Romance of an Hour*. C. 8vo. 1774.
6. *The Man of Reason*. C. 1776. N. P.

He is said to have been the
 translator of the following piece :

7. *L'Amour à la Mode*; or, *Love à la Mode*. F. 8vo. 1760.

KELLY, JOHN. This gentleman
 was a member of the honourable
 society of the Middle Temple. He
 translated Rapin's *History of Eng-
 land*; was concerned with others
 in writing a daily periodical paper,
 called *The Universal Spectator*, and
 in some other literary under-

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takings; and was author of five
 dramatic pieces, the titles of which
 are as follow :

1. *The Married Philosopher*. C. 8vo. 1732.
2. *Timon in Love*; or, *The In-
 nocent Theft*. C. 8vo. 1733.
3. *The Fall of Bob*; or, *The
 Oracle of Gin*. T. 12mo. 1736.
4. *The Levee*. F. 8vo. 1741.

Chetwood mentions him as the
 author of a piece, called,

5. *Pill and Drop*. [See THE
 PLOT, in Vol. III.]

He died at Hornsey July 16,
 1751, and was buried at Pancras.

KEMBLE, CHARLES, is the young-
 est son of the late Mr. Roger
 Kemble, and was born on the 25th
 of Nov. 1775, at Brecknock, in
 South Wales; which town also
 gave birth to his very eminent
 sister Mrs. Siddons. At the age
 of 13, he was, by the kind as-
 sistance of his brother John (the
 subject of the next article), sent
 to the college of Douay, in Flan-
 ders; where he remained three
 years, and, besides perfecting him-
 self in the French language, made
 such scholastic acquirements as
 would have fitted him for either
 the pulpit or the bar. On his
 return, however, he was placed in
 the Post Office. In that situation,
 of which the duties were irksome
 to him, the salary was inconsider-
 able, and from which his rise must
 necessarily have been slow and pre-
 carious, he remained but a twelve-
 month, and then turned his thoughts
 to his present profession. With little
 previous preparation, he com-
 menced his career at Sheffield, in
 1792, as Orlando, in *As you like
 It*, and acquitted himself with con-
 siderable credit. After perform-
 ing about a twelvemonth, in a
 variety of characters, at that town,
 at Newcastle, and Edinburgh, he

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resolved to try the candour of a London audience. His diffidence, however, induced him to make choice of an humbler part than those in which his former friends had seen him; and his first appearance was on the 21st of April 1794 (the opening-night for dramatic pieces of the late New Theatre in Drury Lane), as Malcolm, in *Macbeth*. He soon afterwards performed Papillon, in *The Lyar*, George Barnwell, and other characters; in which he exhibited proofs of versatility of talent, and correct discrimination. His rapid improvement in the art recommended him to the notice of Mr. Colman, who engaged him for the summer seasons at the Haymarket; where, on the 16th of July 1800, he produced a drama, called *The Point of Honour*, which he had adapted to the English stage from Mercier's *Deserteur*, and which was very well received: in this piece he showed a command of vigorous and elegant expression, and no ordinary knowledge of the means necessary to produce a powerful effect upon an audience. He performed a great variety of characters during his engagement with Mr. Colman, which an ill state of health occasioned him reluctantly to quit in 1802: if we rightly recollect, he nearly lost the use of his voice. He now made a tour to the Continent, and visited Vienna and Petersburg; and on his return to England, joined his brother at Covent Garden theatre, where he still continues to exert his talents, occasionally in the first walks of the drama, with great credit to himself and satisfaction to his audience. On the 2d of July 1806, this gentleman married Miss De Camp, of whom mention will hereafter be made

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under her present name. Mr. Charles Kemble has produced three dramatic pieces, viz.

1. *The Point of Honour*. P. Svo. 1800.

2. *The Wanderer*. Hist. Dr. Svo. 1808.

3. *Plot and Counterplot*. F. Svo. 1808.

KEMBLE, JOHN PHILIP, eldest brother of the preceding gentleman, and, beyond dispute, the first tragedian of our times, was born at Prescott, in Lancashire, in the year 1757. He received the rudiments of letters at the celebrated Roman Catholic seminary of Sedgeley Park, in Staffordshire; and here made so rapid a progress in his studies, and gave proofs of a taste for literature so uncommon at his early age, that his father was induced to send him to the university of Douay, for the advantage of an education that might qualify him for one of the learned professions. Whilst at college, he was already distinguished for that talent of elocution, which has since raised him to unrivalled eminence in the delivery of the compositions of our immortal Shakespeare. Having gone through his academical course with much reputation, Mr. Kemble returned to England, and, preferring the stage to every other pursuit, performed at Liverpool, York, and Edinburgh.

Of his merit or success as an actor, at that period, we have not heard; but his mind seems to have been always full of his profession; for, while at Liverpool, he produced a tragedy on the story of *Belisarius*; and at York, brought on the stage an alteration of *The New Way to pay Old Debts*, and also of *The Comedy of Errors*, named in the alteration *Oh! It's*

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impossible! He, about the same time, published a small collection of verses, under the title of *Fugitive Pieces*. They were juvenile productions, with which, we have been told, he was so much discontented when he saw them in print, that, the very day after their publication, he destroyed every copy of them that he could recover from the publisher, or elsewhere; though with more modesty, perhaps, than dispassionate decision; for we have heard, from a very good judge who had seen them, that, though not faultless, they were certainly characterized by vivid flashes of feeling and fancy. A copy of these birth-strangled poems was, it is said, sold lately for 3*l.* 5*s.*

Whilst at York, Mr. Kemble also tried a new species of entertainment in the theatre of that city, consisting of a repetition of the most beautiful odes from Mason, Gray, and Collins; of the tales of Le Fevre and Maria from Sterne; with other pieces in prose and verse; and in this novel and hazardous undertaking met with such approbation, that we have ever since been overrun by crowds of reciters, who want nothing but his talents to be as successful as their original. In Edinburgh, he delivered a lecture, of his own composition, on sacred and profane oratory, which, while it proved him a sound critic in his own profession, obtained him the reputation of refined taste among men of letters. From Edinburgh he was engaged to act in Dublin, where he remained two years, and where the attraction of his exertions, and the applause that rewarded them, are still so fresh in every body's remembrance, as not to need our expatiating on them.

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Mr. Kemble appeared on the stage for the first time in London, at Drury Lane Theatre, on the 30th September 1783, in the character of Hamlet. His reception in the metropolis was highly favourable and encouraging, and his performance of the Danish Prince became even then the subject of universal discourse and approbation; yet he had not, till some seasons after, the opportunity of displaying his abilities in their complete extent; almost all the principal parts, both in tragedy and comedy, being at that time in the possession of Mr. Smith; on whose retirement, in 1788, Mr. Kemble was promoted to that decisive lead in the tragic path, which he has ever since maintained with increasing powers and popularity.

On the secession of Mr. King, Mr. Kemble became manager of Drury Lane Theatre. In this office, which he held uninterruptedly for eight years, he amply justified the discernment that had placed him in it, by the many material improvements which he made in the general conduct of the preparatory business of the stage, in the regular decorum of representation, in the impartial appointment of performers to characters suited to their real abilities, and in giving to all characters their true and appropriate costume. The departments of the painter and machinist were likewise objects of his constant attention; and to his study and exertions the drama is indebted for the present propriety and magnificence of its scenery and decorations. These essential improvements he still unremittingly supports; and, while they remain, they will at once give testimony to the good sense, the professional knowledge and classi-

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cal taste of their introducer, and lay our native drama under great obligations to him, for having raised it, in truth and splendour of representation, far above the competition of any other in Europe.

Mr. Kemble, at various times, during his management, has successfully prepared several of our old plays for performance, with alterations, more or less material, as modern manners might happen to require; and many new productions, particularly the plays of *Deaf and Dumb*, *The Stranger*, and the opera of *The Siege of Belgrade*, are, we have heard, much indebted to his friendly and skilful assistance. In 1794 he produced, at Drury Lane Theatre, a musical romance, called *Lodoiska*, which was performed during a long succession of nights with very great and merited applause.

In 1796 Mr. Kemble resigned the situation of manager of Drury Lane Theatre; but shortly after resumed, and held it till the end of the season 1800-1. In 1802 he visited the continent, for the liberal purpose of studying the French and Spanish stages, and of employing, for the improvement of our own theatre, whatever he might find worthy of adoption among the foreign professors of the scenic art. After passing a twelvemonth at Paris and Madrid, with very flattering marks of consideration in both those capitals, he returned home; and, having purchased a sixth part of the property of Covent Garden patent, &c. became manager of that theatre, where he has ever since continued indefatigably to discharge the multifarious and difficult duties of that arduous station.

This rapid sketch of Mr. Kem-

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ble's life might have been swelled to a very imposing bulk, by the insertion of some of those diverting and contradictory anecdotes respecting him, which lie scattered and forgotten in various obscure publications; but,—as most of them that we have seen are only humorous traditions and ancient theatrical stories new-revived, stolen from the true owners, and by temporary ill-humour on recent occurrences, in which he was, unluckily, destined to play his part, set down, *mutato nomine*, to Mr. Kemble's account; and as the rest of them are, by the acknowledgment of their original propagator, the mere inventions of his own prolific imagination,—we shall not condescend to abuse the reader's patience, or credulity, by reviving and giving them any currency. The poet shall not say of us,

“Destroy his fib and sophistry;—in vain;

“The creature's at his dirty work again.”

Mr. Kemble having been so much the subject of public notice of various kinds, we have taken great pains to ascertain the accuracy of the account here given of him. The result of our inquiries has been a strong support of the declaration of the late excellent and judicious Isaac Reed: “I know not from what cause it has arisen (says he), but I think I have observed a more than common degree of inaccuracy in facts and dates relative to the stage. **** Immediately on the death of Mr. Quin, in 1766, a pamphlet was published, professing to be an account of his life, in which the fact of his having killed a brother actor was related; but so related, that no one circumstance belonging to

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“ it could be depended on, except
 “ that a man was killed. Neither
 “ the time when the accident
 “ happened, the place where, the
 “ cause of the quarrel, the pro-
 “ gress of it, or even the name or
 “ identity of the person, were
 “ stated agreeable to truth; and
 “ all these fables were im-
 “ posed on the public at a time
 “ when many people were living,
 “ who could have contradicted
 “ them from their own personal
 “ knowledge.” Shakspeare, Svo.
 1803, vol. ii. p. 411.

It has been observed, that, whether on or off the stage, Mr. Kemble never loses sight of his profession. While performing, he is ever attentive to the minutest circumstance, whether relating to his own part, or to the sentiments expressed by others who may be concerned in the scene: when off the stage, he is diligently engaged in the pursuit of whatever may be connected with the history or illustration of his art. He has therefore, at a prodigious expense, made an unrivalled collection of the dramatic works of British genius, and of books relative to the history of the stage; and during the long period of his management in the two winter theatres, the public have been indebted to his researches into our ancient drama for the revival of many pieces of acknowledged merit, which had been long neglected and almost forgotten; but which his very judicious alterations have contributed to restore to their merited popularity. We now subjoin a list of the dramas written, or altered for representation, by Mr. Kemble:

1. *Belisarius*. T. acted at Hull, 1778. N. P.

2. *The Female Officer*. F. acted at York, 1779. N. P. [Sometimes called *The Projects*.]

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3. *Oh! It's impossible!* Com. 1780. N. P. An alteration of *The Comedy of Errors*.

4. *The Pannel*. F. 8vo. 1788.

5. *The Farm House*. C. 8vo. 1789.

6. *Love in many Masks*. Com. 8vo. 1790.

7. *Lodoiska*. M. R. 8vo. 1794.

8. *Celadon and Florimel*. Com. 1796. N. P.

Mr. Kemble has likewise published alterations, adapted to the present state of the stage, of the following plays:

1. *Maid of Honour*. C. 1785. N. P.

2. *The Pilgrim*. C. 8vo. 1787.

3. *False Friend*. C. 1789. N. P.

4. *The Tempest*. Com. 8vo. 1789; another alteration, 8vo. 1806.

5. *Coriolanus*, 8vo. 1789; 8vo. 1806.

6. *Henry V*. H. P. 8vo. 1789; 1801; 1806.

7. *All's well that ends well*. 8vo. 1793.

8. *Merchant of Venice*. 8vo. 1795.

9. *Merry Wives of Windsor*. 8vo. 1797; 1804.

10. *Much ado about Nothing*. C. 8vo. 1799; 8vo. 1810.

11. *Way of the World*. C. 8vo. 1800.

12. *Hamlet*. T. 8vo. 1800; 8vo. 1804.

13. *King John*. T. 8vo. 1800; 8vo. 1804.

14. *King Lear*. T. 8vo. 1800; 8vo. 1808.

15. *De Monfort*. T. 1800. N. P.

16. *Cymbeline*. 8vo. 1801; 8vo. 1810.

17. *Henry IV*. Part I. 8vo. 1803.

18. *Macbeth*. T. 8vo. 1803.

19. *Measure for Measure*. C. 8vo. 1803.

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20. *Othello*. T. 8vo. 1804.
 21. *Henry IV.* Part II. 8vo. 1804.
 22. *Henry VIII.* H. P. 8vo. 1804.
 23. *Two Gentlemen of Verona*. Com. 8vo. 1808.
 24. *Richard III.* T. 8vo. 1810.
 25. *As you like It.* 8vo. 1810.
 26. *Double Dealer.* 8vo. N.D.
 And see *Alexander the Great*. 8vo. 1795, Vol. II. p. 14.

In a volume of *Verses on various Occasions*, written by John Taylor, Esq. 8vo. 1795, is contained a poem, entitled *The Stage*; from which we extract the following character of Mr. Kemble, as an actor:

To close in order due our long career,
 See KEMBLE march, majestic and severe;
 Fraught with uncommon pow'rs of form
 and face,

He comes the pomp of Tragedy to grace.
 Fertile in genius, and matur'd by art,
 Not soft to steal, but stern to seize, the
 heart;

In mould of figure, and in frame of mind,
 To him th' heroic sphere must be assign'd.

August or daring, he adorns the stage;
 The gloomy subtlety, the savage rage,
 The scornful menace, and the cynic ire,
 The hardy valour, and the patriot fire—
 These show the vigour of a master's
 hand,

And o'er the fancy give him firm com-
 mand:

As Richard, Timon, and Macbeth, pro-
 claim,

Or stern Coriolanus' nobler aim.

Nor fierce alone, for well his pow'rs
 can show

Calm declamation and attemper'd woe;
 The virtuous Duke, who sway awhile
 declines,

Yet checks the Deputy's abhorr'd de-
 signs;

And, in the sov'reign or the saintly guise,
 Benevolently just, and meekly wise:

The Dane, bewailing now a father's fate,
 Now deeply pond'ring man's mysterious
 state;

'Tender and dignified, alike are seen
 The philosophic mind and princely mien.

When merely tender, he appears too
 cold,

Or rather fashion'd in too rough a mould:

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Nor fitted love in softer form to wear,
 But stung with pride, or madd'ning with
 despair;

As when the lost Octavian's murmurs
 flow

In full luxuriance of romantic woe:

Yet, where Orlando cheers desponding
 age,

Or the sweet wiles of Rosalind engage,
 We own that manly graces finely blend
 The tender lover and the soothing friend.

Though Nature was so prodigally
 kind

In the bold lineaments of form and mind;
 As if to check a fond excess of pride,
 The powers of voice she scantily sup-
 plied:

Oft, when the hurricanes of passion rise,
 For correspondent tones he vainly tries;
 To aid the storm no tow'ring note com-
 bines,

And the spent breath th' unequal task
 declines.

Yet, spite of Nature, he compels us still
 To own the potent triumph of his skill;
 While, with dread pauses, deepen'd ac-
 cents roll,

Whose awful energy arrests the soul.

At times, perchance, the spirit of the
 scene,

Th' impassion'd accent, and impressive
 mien,

May lose their wonted force, while, too
 refin'd,

He strives by niceties to strike the mind;
 For meaning too precise inclin'd to
 pore,

And labour for a point unknown before;
 Untimely playing thus the critic's part,
 To gain the head, when he should smite
 the heart.

Yet still must candour, on reflection,
 own

Much useful comment has been shrewdly
 shown;

Nor here let puny malice vent its gall,
 And texts with skill restor'd *new readings*
 call;

KEMBLE for actors nobly led the way,
 And prompted them to think as well as
 play.

With cultur'd sense, and with expe-
 rience sage,

Patient he cons the time-disfigur'd page;
 Hence oft we see him with success ex-
 plore,

And clear the dross from rich poetic ore,
 Trace, through the maze of diction,
 passion's clew,

And open latent character to view.

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Though for the Muse of Tragedy design'd,
 In form, in features, passions, and in mind,
 Yet would he fain the comic nymph embrace,
 Who seldom without awe beholds his face.
 Whene'er he tries the airy and the gay,
 Judgment, not genius, marks the cold essay;
 But in a graver province he can please
 With well-bred spirit, and with manly ease.
 When genuine wit, with satire's active force,
 And faithful love pursues its gen'rous course,
 Here, in his Valentine might Congreve view
 Th' embodied portrait, vig'rous, warm, and true.
 Nor let us, with unhallow'd touch, presume
 To pluck one sprig of laurel from the tomb;
 Yet, with due rev'rence for the mighty dead,
 'T is just the fame of living worth to spread:
 And could the noblest vet'rans now appear,
 KEMBLE might keep his state, devoid of fear;
 Still, while observant of his proper line,
 With native lustre as a rival shine.

It is but justice to Mr. Kemble to observe, that the lapse of sixteen years has had the effect of removing much of the drawback from the general excellence of his acting, which was not unjustly noticed by this critical poet at the time of his writing.

KEMBLE, MRS. MARIE-THERESE (formerly Miss De Camp), was born at Vienna, Jan. 17, 1774. Her father, George-Louis De Camp, was of considerable estimation as a musician, and brother to Madame Simonet, who was some years ago one of the principal dancers at the Opera House. His real name, we are told, was De Fleury, and he was descended from the younger branch of that

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family in France. Allured by the prospect of riches and fame, which had been held out to him by several English noblemen then resident abroad, he quitted Germany for England; where, although his great merits were acknowledged, yet his modesty and unassuming diffidence, too often the attendants on extraordinary talents, were an unfortunate bar to his success. Miss De Camp dedicated herself to the practical service of the stage at a very early period of life; for, at the age of six years, she was retained at the Opera House, as the Cupidon of Noverre's ballets: from thence she transferred her juvenile exertions to the elegant theatre of Monsieur le Texier, where she performed, at the age only of eight years, the character of Zélie, in the comedy of *The Dove* (*La Colombe*), by the celebrated Countess de Genlis. Even at this age she was esteemed a very elegant dancer, and, consequently, from Le Texier's, was soon removed to a situation where her talents might be more frequently exhibited, and more generally admired. The Circus was now about opening; and Miss De Camp, on account of her accomplishment in this elegant art, was engaged with Monsieur Laborie and the Miss Simonets, to adorn the *petites divertisements* which were the principal exhibitions at that theatre. Long, however, she did not remain with the managers of the Circus; for the Prince of Wales, who had not unfrequently witnessed her youthful performances, recommended our heroine to Mr. Colman, senior, as a young lady that might improve her own taste in the theatre of the Haymarket, and at the same time render a service to his management, by

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assisting in the ballets and other novelties that might be produced in the course of the summer seasons. Miss De Camp was accordingly engaged by that gentleman, and exhibited herself for the first time on that stage, in a little dance, under the title of *Jamie's Return*, with the young D'Egville. Her taste, her activity, and the naïve expression of her countenance, became subjects of pretty general conversation; and, at the end of the Haymarket season, she obeyed an invitation from Mr. King, then acting-manager of Drury Lane Theatre, to accept an engagement of superior advantage, both as to profit and opportunity of appearing before the public.

Her father's disappointments in this country had made him resolve to return to Germany; he had, therefore, neglected to instruct Miss De Camp in a language which he considered would never turn to any account, but as a mere accomplishment; so that when he died, which was at the premature age of thirty, leaving a wife and six children, our heroine, the eldest, and then only twelve years old, had not even learned to read English; the little characters in which she had acquired so much applause, such as the Page, in *The Orphan*, the Prince of Wales, in *Richard the Third*, &c. &c. having been taught her by mere dint of repetition. By the death of her father, having lost all hope of support, except that which might result from her own labour, and having uniformly detested the idea of being any thing but an actress, she determined, by industry, to make up the deficiency of an early education; and those advantages which were denied her by the narrowness of her circum-

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stances, were amply compensated by the assistance of two friends of distinction; and our heroine has ever attributed all her advancement in life to their kind and benevolent friendship. The Viscountess Perceval taught her reading, writing, and arithmetic; and the accomplished Miss Buchannan instructed her in music, Italian, and geography.

Her first appearance at Drury Lane was in *Richard Cœur de Lion*, and by her performance of the part of Julie, she contributed greatly to the success and run of that elegant entertainment. As she increased in years, she gradually disclosed the extent of those talents with which nature and education have so uncommonly gifted her; and it was soon found the interest of the managers, that our young actress should be brought more forward on the dramatic canvas, than they had hitherto thought proper to exhibit her. An ear naturally correct, and very sedulous application to the science of music, recommended her to a *singing* cast of characters of some respectability. In the summer season of 1792, Mr. Johnstone, for his benefit, reversed the characters of *The Beggar's Opera*, by way of procuring an overflow. The elder Bannister, on this occasion, was allotted to the tender part of Polly, Johnstone to Lucy, and the redoubted Captain was undertaken by our heroine. It is from this period we have to date the particular notice which she has since succeeded in uniformly obtaining from the public. The *airs* were given in a manner that obtained reiterated applause; and it is but justice to give her the praise of having executed them with peculiar taste and science; and the

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acting of the character has not since been excelled. Thus introduced, it is not surprising that her progress in the good opinion of the town was rapid and effectual. She was now more frequently called for by the Drury Lane managers to supply the necessities of their musical establishment: for Signora Storace, and Mrs. Crouch, she was found so adequate a substitute, that even the return of the originals was not esteemed a sufficient reason for depriving her of the possession of their characters.

At Drury Lane, in 1799, Miss De Camp produced a comedy, for her own benefit, called *First Faults*, which evinced no common talent. A Mr. Earle endeavoured to foist on the public a play, called *Natural Faults*, which he had the confidence to assert that he had sent to Miss De Camp. However, the time he chose for publishing *his* work, rendered it impossible, by the opinion of counsel, to prosecute him with any probability of success. It only then remained for Miss De Camp to give him the most unqualified contradiction: this she did, in a letter addressed to the editor of *The Morning Chronicle*, which will be found in our third volume, p. 73.

At the conclusion of the season 1805-6, she quitted Drury Lane, and commenced an engagement at Covent Garden, on terms very flattering to her talents. On the 2d of July 1806, she was led to the hymeneal altar by Mr. Charles Kemble; and on the 1st of October made her *debut* on the Covent Garden boards as Maria in *The Citizen*; when, in compliment to her recent marriage, she was greeted on her *entré* with three distinct rounds of applause.

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To Mrs. C. Kemble we owe the following dramatic pieces:

1. *First Faults*. C. 1799. N.P.
2. *The Day after the Wedding*. Int. 8vo. 1808.

Report assigns the following piece also as the product of her pen:

3. *Match-making*. C. 1808. N.P.

KEMBLE, STEPHEN, brother of the Messrs. John and Charles before mentioned, was born at a place called Kingstown, Herefordshire, May 3, 1758; and it is a remarkable circumstance, that his mother brought him into the world on the very night in which she had acted Anne Bullen, in the play of *Henry the Eighth*, soon after she had concluded her performance, and just at the time when, as Queen, according to the account found in the play, she is supposed to have given birth to the Princess Elizabeth.

Having received a proper education, he was placed as an apprentice with Mr. Gibbs, an eminent surgeon at Coventry. After serving about two years, however, preferring the theatrical truncheon and foil to the lancet and probe, he joined an itinerant troop of actors, at Kidderminster, and from that time wholly devoted himself to the stage. Having in a course of practice, in England, Scotland, and Ireland, obtained considerable reputation, he made his first appearance at Covent Garden Theatre, Sept. 24, 1783. In the November following, he married Miss Satchell, a favourite actress, of the same theatre; but from some misunderstanding with the proprietors, Mr. and Mrs. Kemble were led to relinquish their connexion with it in the following

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year. After performing some time at Mr. Colman's theatre, in the Haymarket, Mr. Kemble was induced to become a manager himself; and he conducted, successively, the theatres of Edinburgh, Glasgow, Liverpool, Newcastle, and several others; and, by prudence and diligence, acquired a very good property, which has enabled him, we believe, to retire altogether from theatrical concerns.

Mr. Stephen Kemble has produced one dramatic piece (an alteration from a play of Heywood's), called

The Northern Inn. F. 1791. N. P.

KEMP, JOSEPH, Mus. Doct. of Sidney Sussex College, Cambridge, has produced,

1. *The Jubilee.* Ent. 8vo. 1809.

2. *Siege of Isca.* Melo-Drama. 8vo. 1810.

KEMPE, WILLIAM, was an actor and dancer. He is neither mentioned in the license of 1603, by King James, as one of his servants, nor recognised by Augustine Phillips, in 1605, as one of his fellows; but is said to have been the successor of Tarleton (who was buried on the 3d of September 1588), as well "in the favour of Her Majesty, as in the good thoughts of the general audience." His favour with both arose from his power of pleasing. He was one of the original actors in Shakspeare's plays; and appears, from the quarto editions, to have been the first performer of Peter, in *Romeo and Juliet*, in 1595; and of Dogberry, in *Much ado about Nothing*, in 1600. Kempe seems to have disappeared at the accession of King James, and is supposed to have died of the plague, in 1603. He was an

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author as well as an actor, as the following pieces show:

1. *The Kitchen-stuff Woman.* Jigge. 1595.

[In those days, the word *jigge* signified a *farce*, as well as a *dance*.]

2. *Men of Gotham.* A Merri-ment. N. P.

3. *Nine Daies Wonder.* 1600.

KENNEY, JAMES. This gentleman is said to be a native of Ireland; and was, we believe, sometime clerk in an eminent banking-house. In 1803 he published *Society, a Poem in Two Parts, with other Poems*, small 8vo. Since that time he has cultivated a happy talent for dramatic writings; of which the following list contains but one piece (No. 3.) that failed of success on the stage: all the others became very popular.

1. *Raising the Wind.* F. 8vo. 1803.

2. *Matrimony.* Pet. Op. 8vo. 1804.

3. *Too many Cooks.* M. F. 8vo. 1805.

4. *Ella Rosenberg.* Mel. Dr. 8vo. 1807.

5. *False Alarms.* C. O. 8vo. 1807.

6. *The World.* C. 8vo. 1808.

7. *Oh! this Love.* C. O. 1810. N. P.

KENRICK, WILLIAM. This author, with considerable abilities, was neither happy nor successful. Few persons were ever less respected by the world; still fewer have created so many enemies, or dropped into the grave so little regretted by their contemporaries. He was the son of a citizen of London, and was brought up to a mechanical business, as it is said; having been often very illiberally reproached by his adversaries with having served an apprenticeship to a brass-rule maker. Whatever was

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his original destination, he seems early to have abandoned it, and to have devoted his talents to the cultivation of letters; by which he supported himself during the rest of a life which might be said to have passed in a state of warfare, as he was seldom without an enemy to attack, or to defend himself from. He died the 10th of June 1779, having written the following dramatic pieces, viz.

1. *Fun.* Parodi-tragi-comical Satire. 8vo. 1752.

2. *Falstaff's Wedding.* C. 8vo. 1766.

3. *Falstaff's Wedding.* C. altered. 8vo. 1766.

4. *The Widow'd Wife.* C. 8vo. 1767.

5. *The Duellist.* Com. 8vo. 1773.

6. *The Lady of the Manor.* C. O. 8vo. 1778.

7. *The Spendthrift; or, A Christmas Gambol.* F. 1778. N. P.

KILLIGREW, DR. HENRY, was the fifth and youngest son of Sir Robert Killigrew, and was born at Hanworth, in Middlesex, on the 11th of Feb. 1612. He was educated under Mr. Thomas Farnaby, became a commoner of Christ Church in 1628, and soon after student, and, when bachelor of arts, one of the quadragesimal collectors. In July 1638, he was created M. A. being then about to travel; and entering afterwards into the sacred function, became chaplain to the King's army. On the 1st of Nov. 1642, he took the degree of D. D. and immediately was appointed chaplain to the Duke of York, and promoted to the twelfth stall in the church of Westminster. He suffered in common with those who adhered to the royal cause during the interregnum; but, on the Restoration,

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was made almoner to the Duke of York, superintendant to the affairs of his chapel, rector of Wheat-hamsted, in Hertfordshire; and, the next year, master of the Savoy, in which he remained in the year 1693. The year of his death we have not been able to ascertain. The play, on which account we have admitted him to a place, seems not to have been acted till some time after the occasion was past for which it was originally designed, viz. the celebration of the nuptials of Lord Charles Herbert with the Lady Mary Villiers, at which time the author was no more than seventeen years of age. This circumstance we gather from an anecdote concerning it, related by Langbaine, that reflects honour on the author. For he tells us, that on its first representation at Black Friars, certain critics cavilled at the character of Clearchus in it; objecting that it was *monstrous* and *impossible* for a person of only seventeen years old, as that character is supposed to be, to conceive and utter such sentiments as he is made to speak, and which would better suit the lips of one of thirty years of age; to which objection the learned and ingenious Lord Falkland made this very judicious reply, in vindication of the author, viz. *that it was neither monstrous nor impossible for one of seventeen years to speak at such a rate; when he that made him speak in that manner, and wrote the whole play, was himself no older.* The title of the piece, which has also been highly commended by Ben Jonson, is

The Conspiracy. T. 4to. 1638.

Mr. Killigrew was in Italy, most probably upon his travels, at the time that this play was first published; by which means it came

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out very imperfect and incorrect. But after his return, it is probable he might himself make some alterations in it, and it was republished, with the altered title of

Pallantus and Eudora. fo. 1653.

Dr. Killigrew was father of Mrs. Anne Killigrew, celebrated for her poetry and painting, on whom Dryden wrote an elegy.

KILLIGREW, THOMAS, was brother of the former, and was born at Hanworth in the month of February 1611. He seems to have been early intended for the court; and to qualify him for rising there, every circumstance of his education appears to have been adapted. In the year 1635, while upon his travels, he chanced to be at Loudun, and an eye-witness to the celebrated imposture of exorcising the devil out of several nuns, belonging to a convent in that town. Of this transaction he wrote a very minute and accurate account, still in MS. in the Pepysian library at Magdalen College, Cambridge. He was appointed page of honour to King Charles I. and faithfully adhered to his cause until the death of that unfortunate monarch; after which he attended his son in his exile; to whom he was highly acceptable on account of his social and convivial qualifications. He married Mrs. Cecilia Crofts, one of the maids of honour to Queen Henrietta. With this lady he had a dispute on the subject of jealousy, at which Thomas Carew was present, and wrote a poem on the subject, and afterwards a copy of verses on their nuptials, printed in his works.

In the year 1651 he was sent to Venice, as resident at that state, “although (says Lord Clarendon) “the King was much dissuaded

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“from it; but afterwards His Majesty was prevailed upon, only “to gratify him (Killigrew), that “in that capacity he might borrow money of English merchants “for his own subsistence, which “he did, and nothing to the honour of his master; but was at “last compelled to leave the republic for his vicious behaviour; “of which the Venetian ambassador complained to the King when “he came afterwards to Paris.”

After the Restoration, he was appointed groom of the bedchamber, continued in high favour with the King, and had frequently access to him when he was denied to the first peers in the realm; and being a man of great wit and liveliness of parts, and having from his long intimacy with that monarch, and being much about his person during his troubles, acquired a freedom and familiarity with him, which even the pomp of majesty afterwards could not check in him, he sometimes, by way of jest, which King Charles was ever fond of, if genuine, even though himself was the object of the satire, would adventure bold truths which scarcely any one besides would have dared even to hint at. One story in particular is related of him, which, if true, is a strong proof of the great lengths he would sometimes proceed in his freedoms of this kind, which is as follows: When the King's unbounded passion for women had given his mistress such an ascendancy over him, that, like the effeminate Persian monarch, he was much fitter to have handled a distaff than to wield a sceptre, and for the conversation of his concubines utterly neglected the most important affairs of state, Mr. Killigrew went to pay His Majesty a visit in his private

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apartments, habited like a pilgrim who was bent on a long journey. The King, surprised at the oddity of his appearance, immediately asked him what was the meaning of it, and whither he was going?—"To hell," bluntly replied the wag.—"Prythee (said the King), what can your errand be to that place?"—"To fetch back Oliver Cromwell (rejoined he), that he may take some care of the affairs of England; for his successor takes none at all."

One more story is related of him, which is not barren of humour. King Charles's fondness for pleasure, to which he almost always made business give way, used frequently to delay affairs of consequence, from His Majesty's disappointing the council of his presence when met for the dispatch of business; which neglect gave great disgust and offence to many of those who were treated with this seeming disrespect. On one of these occasions the Duke of Lauderdale, who was naturally impetuous and turbulent, quitted the council-chamber in a violent passion, and, meeting Mr. Killigrew presently after, expressed himself on the occasion in very disrespectful terms of His Majesty. Killigrew begged his Grace to moderate his passion, and offered to lay him a wager of an hundred pounds that he himself would prevail on His Majesty to come to council in half an hour. The Duke, surprised at the boldness of his assertion, and warmed by resentment against the King, accepted the wager; on which Killigrew immediately went to the King, and, without ceremony, told him what had happened; adding these words: "I know that your Majesty hates Lauderdale, though the necessity of your affairs com-

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pels you to carry an outward appearance of civility; now, if you choose to be rid of a man who is thus disagreeable to you, you need only go this once to council; for I know his covetous disposition so perfectly, that I am well persuaded, rather than pay this hundred pounds, he would hang himself out of the way, and never plague you more." The King was so pleased with the archness of this observation, that he immediately replied, "Well, then, Killigrew, I positively will go;" and kept his word accordingly.

Mr. Killigrew died at Whitehall, the 19th of March 1682.

During his residence abroad, he applied the greater part of his leisure hours to the study and practice of poetry, and particularly dramatic writings, several of his plays being composed in that period of time. To this Sir John Denham humorously alludes, and also draws a character of our author, extremely consistent with the circumstances we have been relating of him, in his copy of verses on Mr. Killigrew's return from his embassy at Venice:

I.

Our Resident Tom
From Venice is come,
And has left all the statesman behind him;
Talks at the same pitch,
Is as wise, is as rich,
And just where you left him, you find him.

II.

But who says he's not
A man of much plot,
May repent of this false accusation;
Having plotted and penn'd
Six plays to attend
On the farce of his negotiation.

However, though Sir John Denham here hints at only six, Mr. Killigrew wrote seven plays while abroad, and two after he came

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home; the names of them all are as follow :

1. *Prisoners.* T. C. ✓
2. *Claricilla.* T. C. ✓
3. *Princess.* T. C.
4. *Parson's Wedding.* Com. In Dodsley's *Collection.*
5. *Pilgrim.* T.
6. and 7. *Cicilia and Clorinda.* Two Parts. T. C.
8. and 9. *Thomaso.* Two Parts. Com.
10. and 11. *Bellamira, her Dream.* Two Parts. T. C.

The first two of these were printed in 12mo. 1641; and all of them in folio, 1664; with his portrait prefixed. There is, besides these plays of his, *A Letter concerning the Possessing and Dispossession of several Nuns in the Nunnery at Tours, in France*; dated Orleans, Dec. the 7th, 1635, and printed in three sheets, folio. It was usually said of him, that, when he attempted to write, he was nothing near so smart as he was in conversation: which was just the reverse of Cowley, who shone but little in company, though he excelled so much with his pen. Hence Denham, who knew them both, has taken occasion thus to characterize their respective excellencies and defects:

"Had Cowley ne'er spoke, Killigrew
ne'er writ,
"Combin'd in one, they'd made a
matchless wit."

KILLIGREW, SIR WILLIAM, Knt. This gentleman was elder brother to the two former. He was born in May 1605, at the manor of Hanworth, near Hampton Court, and was entered a gentleman commoner in St. John's College, Oxford, in the Midsummer Term of the year 1622. Here he continued for about three years; at the expiration of which he set out on

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his travels, and made the tour of Europe. What time he spent abroad does not exactly appear; but we find him, after his return, appointed governor of Pendennis Castle and Falmouth Haven, both in the county of Cornwall, and also put in the command of the militia of the western part of that county.

His next promotion brought him to court, as an immediate attendant on the King's own person, being made one of the gentlemen ushers of the privy chamber; which post he kept till the breaking-out of the civil wars, when he had the command of the two great troops of those that guarded the King's person during the whole course of the war between the King and Parliament, bestowed on him. He was in attendance on the King at the time that the court resided at Oxford in the year 1642, at which period he also was admitted to the degree of doctor of civil law. But, when the King's affairs had fallen into such a situation as to be apparently past recovery, he thought it the most prudent step, though he was under a necessity of suffering by his attachment to the royal cause, to enter into a composition for his estate with the committee of sequestrations.

Though King Charles II. was not remarkable for his returns of gratitude to those who had been sufferers in the interests of his family, yet in the present instance he contradicted his general conduct; for this gentleman was one of the first among his father's servants that he took notice of: first restoring him to the post of gentleman usher of the privy chamber, which he had held under Charles I.; and afterwards, on his own marriage with Donna Catharine of

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Portugal, creating him Her Majesty's first vice-chamberlain, which honourable station he held for two-and-twenty years; when, being greatly advanced in life, he retired from court; and, from some books which he published after that time, seems to have devoted the remainder of his life to a due preparation for his being called to another world: this event happened to him in the year 1693, at which time he was eighty-eight years of age.

We do not find any mention made by former writers of what estimation he was held in by his contemporaries with respect to genius: and indeed, excepting his dramatic pieces, we find nothing of his in print till the time when, in the entire decline of life, he published a collection of detached thoughts and reflections on the instability of human happiness, when fixed on any other views than those which are to arise from the enjoyments of another state. His dramatic works, however, received the commendations of Mr. Waller, Sir Robert Stapylton, and others; and are the following:

1. *Pandora*. Com. 8vo. 1664.
2. *Ormasdes*. Tragi-Com. 8vo. 1665.
3. *Selindra*. Tragi-Com. 8vo. 1665.
4. *Siege of Urbin*. Tragi-Com. Fol. 1666.
5. *Imperial Tragedy* (attributed to him). Fol. 1669.

Sir Robert Stapylton's verses on the above plays are addressed *To Envy*, and are as follow:

Thou snake, that lurk'st under the
poet's bays,
Envy, confess thy malice to these plays;
Art thou not vex'd to see the plots well
laid,
The language pure, and every sentence
weigh'd?

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New humours? passion wrought up to
that height,
Men weep, and yet their grief begets
delight?

All this by nature done, which shows,
the arts
Infuse themselves, where they find wit
and parts.

Out of these premises we may infer
Here will be no work for the censor;
The wiser critic will do better first:
And for the foolish, let him do his worst.

KILLIGREW, THOMAS. As if the name of Killigrew was of itself a warrant to the title of wit, the 18th century, as well as the two preceding ones, produced an author of that name. He was gentleman of the bedchamber to his late Majesty when Prince of Wales, and wrote one play, entitled

Chit-Chat. Com. N. D. [1719.]
He died July 1719, and was buried at Kensington the 19th of that month.

KING, THOMAS. This admirable comedian was born in the month of August 1730, in the parish of St. George, Hanover Square; descended, on the father's side, from a respectable family in Hampshire; and from the mother's side, we understand, from the Blisses in Gloucestershire. He was educated at Westminster school; and, being intended for the law, was articulated to an eminent attorney, with whom he made no very long stay: he attended more to the theatre than the writing-desk, and applied more to the study of the drama than the statutes. Having frequently performed in what was called private plays, he set out, accompanied by one who had been his schoolfellow, to join an itinerant company of players, then (in May 1747) acting at Tunbridge in Kent. They remained with the troop but a few weeks, and then travelled different ways. Mr. King

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played afterwards in two other companies of no great note, till the spring of 1748; during which time, like many itinerants, he studied and played tragedy, comedy, pastoral, and farce, with great attention and little profit. In this short trip he encountered distresses of various descriptions, some serious, some comic; all of which, when among those likely to relish adventures of that sort, he cheerfully related, and commented on with great point and humour. He once walked from Beaconsfield to London, and back again the same day, for the purpose of raising a small sum to purchase what are technically called *properties*, essential to his appearance at night in the character of Richard the Third. The profit of his exertions in this arduous part was three-pence half-penny and a few ends of candle. The latter he offered as a tribute of gallantry to some green-room goddess of whom he was at that time enamoured.

In June 1748 he was introduced to Mr. Yates, as a young performer likely to merit his notice. Yates gave him great encouragement, and, being then about to open a booth at Windsor, engaged, and took him with him; and from this era we are to date the commencement of Mr. King's theatrical good fortune. His abilities were reported to Mr. Garrick, who repaired to Windsor, heard him rehearse, and engaged him at Drury Lane for two seasons. Early in the first (*i. e.* Oct. 19, 1748) he performed Allworth, in *A New Way to pay Old Debts*; a character well suited to his then youthful figure, and in which he was much noticed. In the summer of 1749, Mrs. Pritchard was one of the company at the theatre of

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Jacob's Well, near Bristol, of which Mr. King was engaged as a member. This eminent comic actress, though very large in figure, made it a point that Mr. King, of whose abilities she seemed convinced, should, notwithstanding his juvenile appearance, perform Benedick to her Beatrice, Ranger to her Clarinda, &c. &c. This, indeed, seemed to be the line which nature and habit had marked out for him; but, in the preceding winter, Romeo and Juliet had been produced at Drury Lane, and it was necessary the Bristol audience should be presented with it. Mr. K. was the only figure for Romeo in the whole company; and so much did his performance please, that the poet laureat, W. Whitehead, Esq. author of *The Roman Father*, who was present at the representation, thought proper, the following winter, when his play was to be produced, to appoint young King as the representative of Valerius, wherein he gained great reputation; he also, during the same season, performed George Barnwell many times, and with great applause. But his wishes, and, indeed, his genius, as time gave proof, were more directed to the sock than the buskin: and finding himself seldom or never employed in the service of Thalia, but in the illness or absence of some more eminent comedian, he determined to quit the English for the Irish stage, and appeared in September 1750, in Dublin, in the character of Ranger. From this time his fame and profit increased. He continued some seasons the great favourite of Dublin, and the support of comedy on that stage. The late Mr. Sheridan, the then manager, being obliged to quit the theatre, on some dispute,

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Mr. King remained one season after his departure with his successors Messrs. Victor and Sowden; and then, at the request of Mrs. Woffington, who had frequently performed with him, and had recommended him strongly to Mr. Rich, he repaired to London. Mr. Rich and he, however, could not agree upon terms; and, on an application from the proprietors of one of the theatres at Bath, Mr. King undertook to be manager and principal performer there: both which stations he filled greatly to the satisfaction and profit of the proprietor, and much to his own reputation. His commencement at Bath was in September 1755; and then it was that the public, in that part of the world, were regaled with the joint efforts of Mr. King and that excellent actress Mrs. Abington, then Miss Barton, in *Ranger* and *Clarinda*, *Benedick* and *Beatrice*, *Tom* and *Phillis*, &c. &c. In the year following, September 1756, Mr. Sheridan, whose absence had been much regretted, returned to Dublin, and Mr. K. once more enlisted under his banner, and remained with him until Mr. Sheridan again thought fit to retire, which was in May 1758; Messrs. Barry and Woodward were then building the Crow Street theatre, which was finished by September, and they were happy to retain Mr. King, who played *Trap-panti*, in *She Would and She Would Not*, on the night of opening. Not liking, however, his situation under his new employers so well as he had done under the former manager, he remained but one season. In September, or October, 1759, he came again to England, and made his appearance as *Tom*, in *The Conscious Lovers*, at the Theatre Royal in Drury Lane,

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where he remained for many years with increasing reputation. In the season of his return, he was fortunate in being the first actor of 'Squire Groom, in Macklin's *Love à-la-Mode*, in which he was much noticed: but he did not arrive at the summit of theatrical excellence until he appeared in the character of Lord Ogleby, in *The Clandestine Marriage*, which was brought out in 1766; from which time he was not only the favoured object of the public, but considered, on all trying occasions, as the true and confidential friend of Mr. Garrick, his then manager. On the appearance of every new piece he was constant prologue-speaker, to solicit favour with the audience; and, in all disputes between the public and manager, was deputed as negotiator and moderator. When Mr. Garrick sold his share in Drury Lane theatre and patent, and was about to retire, Mr. King also wished to take his leave of the public; but, by the advice of the seller, and at the request of the buyer, he remained at Drury Lane, where, among many new characters less advantageously drawn, he acquired unbounded reputation by his performances of *Sir Peter Teazle*, in *The School for Scandal*, and *Puff*, in *The Critic*. In the summer season of 1770 and 1771, he was part-proprietor and sole manager of the Theatre Royal in Bristol. He then sold his share, as we believe, to the late Mr. Dodd; and in October 1771 purchased three-fourths of Sadler's Wells, which he extended and beautified; and having, by the expense and respectability of the entertainments, brought the spot into great estimation, he afterwards disposed of his share of it to Mr. Wroughton: to the which

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he was induced by having taken on himself the conduct of Drury Lane theatre. In this post he continued till 1788; when he resigned it in disgust, for reasons which he assigned to the public. He then went to Dublin and Edinburgh, at each of which he met with high patronage. Returning to London, he engaged for a part of the season 1789, at Covent Garden; but soon afterwards returned to his situation at Drury Lane; and in the summer of 1792 he performed at the Haymarket. Some altercation arising in 1801 between the principal proprietor of Drury Lane and Mr. King, the latter withdrew his services, and announced his intention of acquainting the public with his reasons; but, as the publication never appeared, and Mr. King returned soon after to the theatre and took his benefit, it is to be inferred that a reconciliation had taken place. On the 24th of May 1802, the comedy of *The School for Scandal* was performed for his benefit, and it was announced that he would on that night take his leave of the public. Mr. King seemed to have collected his remaining powers for exertion, in order to grace his exit from a stage which he had trod with the highest reputation for the long period of *fifty-four years*. It is scarcely necessary to mention, that his performance was crowned with the loudest, the most liberal, and most heart-felt applause. Between the play and the farce, Mr. King came forward, attended by Mr. Charles Kemble (who kindly officiated as his prompter, lest on so trying an occasion his memory should happen to fail him), and delivered the following

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FAREWELL ADDRESS,

Written by RICHARD CUMBERLAND, *Esq.*

Whilst in my heart those feelings yet survive,
That keep respect and gratitude alive—
Feelings which, though all others should decay,
Will be the last that Time can bear away;—
The fate that none can fly from, I invite,
And doom my own dramatic death this night.
Patrons, farewell!
Though you still kindly my defects would spare,
Constant *indulgence* who would wish to bear?
Who, that retains the sense of brighter days,
Can sue for pardon, while he pants for praise?
On well-earn'd fame the mind with pride reflects,
But Pity sinks the man whom it protects.
Your fathers had my strength. My only claim
Was zeal; their favour was my only fame.
Of late, too often, when the whole was due,
I've paid *half service* to the Muse and you.
Not what I was, I now decline the field,
And ground those arms which I but feebly wield.
The Poet, nearly breathless, lame, or blind,
While the Muse visits his creative mind,
Continues wearing his immortal wreath,
Lives in his fame, and triumphs over death:
But every chance that deals the passing blow,
Lays the poor Actor's short-liv'd trophies low.
That chance has come to me, that comes to all;
My drama done, I let the curtain fall.

During the delivery, Mr. King was much affected; but he struggled to conceal his agitation. His feeling was more discoverable in the low faltering tone of his voice, than in tears, a white handkerchief, fainting, or other theatrical trick. He received the most flattering applause; and, as soon as he had made his bow, Mrs. Jordan came

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on the stage, and gracefully led him to the Green-room, which he found filled with the performers, who had nobly and generously done honour to themselves by seizing on this opportunity of presenting a handsome testimonial of their esteem and regard for their retiring elder brother. Comedians are, perhaps, of all professions, the most exposed to error and frailty; but the united invention of malice and calumny has never imputed to them the want of the essential virtues of feeling, benevolence, generosity, and noble-mindedness, whenever a sufficient and fit occasion has called for the exercise of either.—Mr. Downton, after allowing Mr. King a little breathing-time, came up to him, to beg that he would take a cheerful draught out of a silver cup, which his brothers and sisters of the sock and buskin requested him to do them the favour to accept, with a salver, as a trifling token of their regard and grateful remembrance of his merit as a comedian, and his uniformly friendly conduct towards them all, during the many years that he had continued to please the public before the curtain, and endear himself to them behind it. Mr. King, in a tone that expressed his feeling, declared the deep sense he should ever entertain of this most affectionate mark of their regard and esteem; and assured them, that, if his health permitted, he should gratify himself with the pleasure of frequently coming among them. The cup was then handed round, and all the ladies and gentlemen of the theatre drank Mr. King's health. On the cup was an inscription, signifying the cause and occasion of the present, with all the performers' names (contributors to

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it); and on its base the following motto from *Henry V.* act v.:

“ If he be not *fellow* with the *best King*,
“ Thou shalt find him the *best KING* of
good fellows.”

The salver was richly decorated, and had the arms of Mr. King engraven in the centre.

Our author did not very long enjoy the sweets of retirement; dying at his house in Store Street, Bedford Square, Dec. 11, 1805. He was buried in the churchyard of St. Paul, Covent Garden, attended by the principal performers of both theatres.

In private life Mr. King was intelligent, entertaining, and respectable. He had an inexhaustible store of anecdotes, not merely of the theatrical kind, and was always willing to relate them, upon the slightest intimation, for the gratification of his friends, though he never vainly or importunately forced them into notice. He particularly excelled in story-telling, and gave a lively perception of every character he introduced by his powers of mimicry. His fate holds out a melancholy warning to all who engage in his precarious profession. The fair profits of his industry and talents, supported by very respectable and extensive connexions, would always have enabled him to maintain a good figure in life; but, unhappily, an unfortunate devotion to the gaming-table marred all his fair prospects. After a very successful night at play, he once hastily returned home, and in the most solemn manner expressed his determination never to plunge into the ruinous vortex of gaming any more. He kept his resolution for many years, and was able to support a house in town, another at Hamp-

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ton, and to enjoy the convenience of a carriage, as well as the power of receiving a numerous train of friends with a liberal hospitality. But, alas! in a fatal moment he ventured to the gaming-table again, and in one night lost all that he had been saving for many years; not, however, without a suspicion that his successful competitor had profited by other means than mere skill and the favour of fortune. From that period Mr. King's life was clouded by embarrassments; and, though age and infirmity induced him to quit the stage, his situation really demanded a continuance of his professional labour.

He was the author of two pieces, called,

1. *Love at first Sight.* B. F. 8vo. 1763.

2. *Wit's last Stake.* F. 8vo. 1769.

KING, DR. WILLIAM, was born in London in 1663; the son of Ezekiel King, a gentleman allied to the family of Clarendon.

From Westminster school, where he was a scholar on the foundation under the care of Dr. Busby, he was at eighteen elected to Christchurch, in 1681; where he is said to have prosecuted his studies with so much intenseness and activity, that, before he was of eight years standing, he had read over, and made remarks upon, twenty-two thousand odd hundred books and manuscripts. The books were certainly not very long, the manuscripts not very difficult, nor the remarks very large; for the calculator will find that he dispatched seven a-day, for every day of his eight years, with a remnant that more than satisfies most other students. He took his degree in the most expensive manner, as a grand

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compounder; whence it is inferred that he inherited a considerable fortune.

In 1688, the same year that he was made master of arts, he engaged in the study of the civil law, became doctor in 1692, and was admitted advocate at Doctors' Commons.

Though he was a regular advocate in the courts of civil and canon law, he did not love his profession, nor indeed any kind of business which interrupted his voluptuary dreams, or forced him to rouse from that indulgence in which only he could find delight. His reputation as a civilian was yet maintained by his judgments in the court of delegates, and raised very high by the address and knowledge which he discovered in 1700, when he defended the Earl of Anglesea against his lady, afterwards Dutchess of Buckinghamshire, who sued for a divorce, and obtained it.

The expense of his pleasures, and neglect of business, had now lessened his revenues; and he was willing to accept of a settlement in Ireland, where, about 1702, he was made judge of the admiralty, sole commissioner of the prizes, keeper of the records in Birmingham's tower, and vicar-general to Dr. Marsh the primate.

But it is vain to put wealth within the reach of him who will not stretch out his hand to take it. King soon found a friend, as idle and thoughtless as himself, in Upton, one of the judges, who had a pleasant house called Mountown, near Dublin, to which King frequently retired, delighting to neglect his interest, forget his cares, and desert his duty.

In 1708, when Lord Wharton was sent to govern Ireland, King

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returned to London, with his poverty, his idleness, and his wit; and published some essays called *Useful Transactions*. His *Voyage to the Island of Cajamai* is particularly commended. He then wrote *The Art of Love*, a poem remarkable, notwithstanding its title, for purity of sentiment; and in 1709 imitated Horace in an *Art of Cookery*, which he published, with some letters to Dr. Lister.

In 1710 he appeared, as a lover of the church, on the side of Sacheverell; and was supposed to have concurred at least in the projection of *The Examiner*.

In 1711, competence, if not plenty, was again put into his power. He was, without the trouble of attendance, or the mortification of a request, made gazetteer. Swift, Freind, Prior, and other men of the same party, brought him the key of the gazetteer's office. He was now again placed in a profitable employment, and again threw the benefit away. An act of insolvency made his business at that time particularly troublesome; and he would not wait till hurry should be at an end, but impatiently resigned it, and returned to his wonted indigence and amusements.

In the autumn of 1712 his health declined; he grew weaker by degrees, and died on Christmas-day. Though his life had not been without irregularity, his principles were pure and orthodox, and his death was pious.

His works were collected by Mr. Nichols, in three volumes 8vo. in 1776; among which is a whimsical piece, which entitles him to a place in this work, called

The Tragi-Comedy of Joan of Hedington.

KINWELLMARSHE, FRANCIS, was

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assistant to George Gascoigne in translating Euripides's

Jocasta. Tr. 4to. 1575.

KIRKE, JOHN. Of this author we can trace nothing further than that all writers agree in placing him in the reign of King Charles I. and naming him as the author of one piece, entitled

The Seven Champions of Christendome. Play. 4to. 1638.

KIRKMAN, FRANCIS. See K. F.

KNAPP, HENRY, is a clergyman brought up at Cambridge, and son of a person, also in orders, who keeps a school at Stamford. He has produced two dramatic pieces, viz.

1. *The Exciseman*. F. 1780. N. P.

2. *Hunt the Slipper*. M. F. 1784. N. P. [Except in a piratical edition.]

KNEVET, RALPH, was a Norfolk gentleman, and contemporary with Mr. Kirke above mentioned. He wrote one little piece, which was intended only for a private representation at the Florists' feast at Norwich, entitled

Rhodon and Iris. Past. 4to. 1631.

KNIGHT, —. A principal low comedian, in the York and Hull company, wrote a piece in two acts, called

The Sailor and Soldier; or, Fashionable Amusement. Mus. F. 1805.

KNIGHT, THOMAS, a native of Dorsetshire, and the son of a respectable country gentleman in that county, who gave him a liberal education, was originally designed for the bar. Having been instructed in oratory by Mr. Macklin, however, he began to entertain a greater inclination for the drama than the law, and accordingly made his first theatrical attempt at York, where he performed five seasons with consider-

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able applause. He then procured an engagement at Bath, and for eight seasons filled a respectable line of business there with so much reputation, that he received an invitation from the manager of Covent Garden, which he accepted, and made his first appearance in London Sept. 25, 1795, in the character of Jacob, in *The Chapter of Accidents*, and Skirmish, in *The Deserter*; and by his chaste representation of rustic characters, and flippant coxcombs, gradually became a great favourite with the public. When Mr. Knight was about to leave town, he waited on his venerable tutor, Mr. Macklin, and politely thanked him for the great benefit that he had received from his instructions: he lamented that it was not in his power to make a suitable return; and having only pecuniary gratification to bestow, begged his acceptance of a testimony of his gratitude. "If I have served you (replied the veteran), I am well satisfied." Mr. Knight, however, persisting in his benevolent intention, Macklin fairly pushed him out at the door. Mr. Knight was one of the eight performers who complained of the manager's new regulations. [See art. HOLMAN.] He resigned his situation at Covent Garden in 1803, and is now a proprietor of the Liverpool theatre. His wife is sister to the Countess of Derby, formerly Miss Farren. Mr. K.'s dramatic productions are as follow:

1. *Thelyphthora*. C.F.W.C.P. 1783.
2. *Trudge and Wowski*. Prel. 1790.
3. *Honest Thieves*. F. 12mo. 1797.
4. *Turnpike Gate*. M. E. 8vo. 1799.

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KNIFE, CHARLES. Of this gentleman we know no more than that he was of Trinity College, Cambridge, an officer in the army, and author of one *petite piece* for the theatre, which met with some applause at its first appearance, entitled

A City Ramble. Farce, of two acts. 12mo. 1715.

KYD, THOMAS. This author produced one play, which was the constant object of ridicule among his contemporaries and immediate successors. The circumstances of his life, however, are unknown. He seems, like the generality of poets, to have been poor, and probably died about the year 1594 or 1595. He produced,

1. *Cornelia*. T. 4to. 1594. In Dodsley's *Collection*. (Afterwards called *Pompey the Great his fair Cornelia's Tragedy*. 4to. 1595.)

2. *The Spanish Tragedy*; or, *Hieronimo is mad again*. 4to. 1603. But acted, probably, before 1590. In Dodsley's *Collect*.

Mr. Hawkins, with some probability, conjectures him to have been the author of

Soliman and Perseda. T. 4to. 1599.

KYFFIN, MAURICE. Of this gentleman we know nothing more than that he was one of the first translators into English of one of the comedies of Terence, viz.

Andria. C. printed in the black letter. 4to. 1588.

He wrote early in the reign of Queen Elizabeth; and seems, from circumstances relating to this play, to have been tutor to the children of the celebrated Lord Buckhurst; a particular which of itself is sufficient to give us a very favourable idea of his literary abilities.

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L. G. These initials are affixed to *The Honest Criminal*. Dr. 8vo. 1778.

LACKET, DR. See **HACKET**.

LACY, JOHN, flourished in the reign of King Charles II. He was born near Doncaster, in Yorkshire, and was at first bred a dancing-master; but afterwards went into the army, having a lieutenant's commission and warrant as quartermaster under Colonel Charles Gerard. The charms of a military life, however, he quitted to go upon the stage; in which profession, from the advantages of a fine person, being well shaped, of a good stature, and well proportioned, added to a sound critical judgment, and a large share of comic humour, he arrived at so great a height of excellence, as to be universally admired; and in particular was so high in the esteem of King Charles II. that His Majesty had his picture painted in three several characters, viz. Teague in *The Committee*, Scruple in *The Cheats*, and Galliard in *The Variety*; which picture is still preserved at Windsor Castle. His cast of acting was chiefly in comedy; and his writings are all of that kind, he being the author of the four following plays:

1. *Dumb Lady*. C. 4to. 1672.
2. *Old Troop*. C. 4to. 1672.
3. *Sir Hercules Buffoon*. C. 4to. 1684.
4. *Sawney the Scot*. C. 4to. 1698.

The third of these was not brought on the stage till three years after the author's death, which happened on the 17th of September 1681.

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Mr. Durfey, who wrote the prologue to it, has, in the following lines, paid a very great, but, as it appears, a well-deserved compliment to Mr. Lacy's theatrical abilities, in reference to the advantages the piece might have received from the author's own performance in it, had he been living:

“ Know, that fam'd Lacy, ornament
o' th' stage,
“ That *standard* of true comedy in our age,
“ Wrote this new play—
“ And if it takes not, all that we can say
on 't,
“ Is, we've his *fiddle*, not his *hands* to
play on 't.”

LACY, HENRY, a fellow of Trinity College, Cambridge, was author of a Latin play, called

Richardus Tertius. T. 1586. N.P.

LAMB, CHARLES. Of this gentleman we only know that he is the author of,

1. *John Woodvil*. T. 8vo. 1802.

2. *Mr. H. Farce*, 1806. N.P.

But we suppose that he is the same writer who, in 1808, gave to the public a very agreeable selection, entitled *Specimens of English Dramatic Poets who lived about the Time of Shakspeare*; and had previously published *Tales from Shakspeare*, a work of very considerable merit.

LAMBE, THE HON. GEORGE. This gentleman, whom we suppose to be one of the sons of Lord Viscount Melbourne, is author of

Whistle for It. Op. Piece. 8vo. 1807.

LAMBERT, BARROWDALE, was a painter, and published, about 1747, one dramatic piece, entitled *The Wreckers*.

L A N

LANGFORD, ABRAHAM. This gentleman was, perhaps, better known in the *polite* than in the *poetical* world; standing once the foremost in renown among a set of orators, whose eloquence must be confessed of the most perfect and powerful kind, since it has that amazing prevalence of persuading mankind to part with even their money. In a word, to leave ambiguities, he was the most celebrated auctioneer of his age, and successor in that profession to the great Mr. Cock. His success, or perhaps his merit, was not so great in the exercise of his pen as in that of another more valuable weapon; for the only dramatic pieces which he attempted never met with much success. They are called,

1. *The Judgment of Paris*. Ent. 8vo. 1730.

2. *The Lover his own Rival*. B.O. 8vo. 1736.

Mr. Langford was buried in the churchyard of St. Pancras, where the following lines are inscribed on both sides of his tomb:

“ His spring of life was such as should
have been,
“ Adroit and gay, unvex'd by care or
spleen;
“ His summer's manhood open, fresh,
and fair,
“ His virtue strict, his manners debon-
nair;
“ His autumn rich with wisdom's goodly
fruit,
“ Which every varied appetite might
suit.
“ In polish'd circles dignify'd with ease,
“ And less desirous to be pleas'd than
please:
“ Grave with the serious, with the comic
gay,
“ Warm to advise, yet willing to obey;
“ True to the fond affections of the heart,
“ He play'd the friend, the husband,
parent's part;
“ What needs there more to eternize his
fame,
“ What monument more lasting than his
name?

L A T

“ Abraham Langford, Esq. late of St.
Paul, Covent Garden,
Died 18 Sept. 1774,
Aged 63.”

LANGHORNE, JOHN, D. D. was born at Kirby Stephen, in Westmorland. His father was the Rev. Joseph Langhorne, of Winston, who died when his son was young. Having entered into holy orders, Mr. Langhorne was appointed, Dec. 1765, preacher-assistant at Lincoln's Inn. He afterwards became tutor to the sons of Robert Cracroft, Esq. of Hackthorne, Lincolnshire, whose daughter he married Jan. 15, 1767. This lady in a short time died; and the loss of her was very pathetically lamented by her husband in a monody; and by another gentleman, Mr. Cartwright, in a poem, entitled *Constantia*. Dr. Langhorne held the living of Blagden, in Somersetshire, at the time of his death, which happened on the 1st of April 1779, and was imputed to his usual substitute for the Castalian fountain, rather too frequent draughts of Burton ale, at the Peacock in Gray's Inn Lane.

He wrote many miscellaneous works, but only one drama, called *The Fatal Prophecy*. Dr. Poem. 12mo. 1766.

LANSDOWNE. See GRANVILLE.

LATEWARE, DR. RICHARD. In Daniel's apology for his play of *Philotas*, we find that this gentleman had written a drama on the same subject, which was acted “worthily and with great applause,” at St. John's College, in Oxford. As we know not the name of Dr. Lateware's piece, we cannot notice it in our list of plays.

Dr. Lateware (Wood calls him Latewar) was born at London, in 1560, educated at Merchant Taylors' school, and entered of St.

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John's College, Oxford, in 1580. In 1588 he took the degree of M. A. and was become a famous preacher, being rector of Hopton, in Suffolk. In 1593 he was elected one of the proctors of the university. He was afterwards made rector of Finchley, in Middlesex, D. D. and at length appointed chaplain to the heroic Lord Mountjoy, Viceroy of Ireland.

Camden, in his *Annals of Queen Elizabeth*, tells us that Dr. Latewar was killed in the battle near Carlingford, in which Lord Mountjoy overthrew the rebels; but mis-states the year to have been 1600. Fines Morrison, who was on the spot when he received his death-wound, says (*Rebellion of Hugh Earl of Tyrone, in Ireland*, lib. 2. cap. 1.) that he was shot at Benburb, July 16, 1601, and died the following day. He was buried in the church of Armagh; and in the chapel of St. John's College was erected a monument to his memory, with a handsome inscription. Dr. Lateware was a very ingenious Latin epigrammatic poet, and composed *Carmen Apomnemonenticon* Coll. S. Jo. Bapt. which was afterwards restored and augmented by Richard Andrews, M. D. and Fellow of the said College.

LATHOM, FRANCIS, a native of Norwich, is the author of several novels, and of the following dramatic productions:

1. *All in a Bustle*. C. 8vo. 1795.
2. *The Dash of the Day*. C. 8vo. 1800.
3. *Holiday Time*. F. 8vo. 1800.
4. *Orlando and Seraphina*. H. D. 12mo. N. D.; 8vo. 1800.
5. *Curiosity*. C. 8vo. 1801.
6. *The Wife of a Million*. C. 12mo. N. D.; 8vo. 1803.

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To him also we find ascribed

The Dash. M. F. 1804;

but it seems merely an alteration of the third piece mentioned above.

LATHY, THOMAS PIKE, is author of

Reparation. D. 8vo. 1800.

LATTER, MRS. MARY, was born at Henley upon Thames, in 1725; and after the death of her father, an attorney of that town, came to Reading, and settled there. She had an early inclination for poetry, but with a propensity to satire; which she discovered by writing some verses descriptive of the persons and characters of several ladies of Reading. This satire, as it was called, she thought proper to disown, by a ludicrous advertisement, in verse, inserted in *The Reading Mercury*, Nov. 17, 1740. In 1759 she published *The Miscellaneous Works, in Prose and Verse, of Mrs. Mary Latter, of Reading, Berks.* In this volume she describes herself as resident "not very far from the market-place, immersed in business and in debt: sometimes madly hoping to gain a competency; sometimes justly fearing dungeons and distress." She wrote

The Siege of Jerusalem by Titus Vespasian. T.

which Rich, the patentee of Covent Garden Theatre, having seen, he took her under his protection. About this time she published *A Miscellaneous Poetical Essay*; to which Rich procured her a hundred subscribers, and desired her to remain at his house, in order, as he kindly said, "that by frequenting the theatre, she might improve in the knowledge of it." Rich died a few weeks afterward; which put an end to the hopes and expectations of Mrs. Latter, who

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had flattered herself he would bring out her play in the ensuing season. It was rejected by the succeeding managers. She published it in 8vo. 1763, with a long preface, called *Stage-craft, an Essay*. It was afterward represented at Reading, as a benefit play, in 1768, without producing any emolument to the author. In 1771 she also published an essay, entitled *Pro and Con, or the Opinionists*, 12mo. Mrs. Latter died at Reading, March 28, 1777.

LAWLER, D. is the author of *In and out of Tune*. Mus. Afterpiece. 1808. N. P. See this article in Vol. II. p. 321.

LAWRENCE, JAMES, has published

The Virgin of the Sun. P. translated. 8vo. 1799.

LEANERD, JOHN. This gentleman lived in the reign of Charles II. Mr. Langbaine has treated him with great severity, and indeed a degree of scurrility, which has somewhat the appearance of personal pique and resentment. He has called him "a confident plagiary, whom he disdains to style an author; one, who, though he would be esteemed the father, is at best but the midwife to the labours of others;" and that, "Gipsy-like, he begs with stolen children, that he may raise the more compassion." Yet, craving Mr. Langbaine's pardon, who by the by, on many occasions, shows himself to be far from an impartial writer, though plagiarism be a fault, this gentleman is not more guilty of it than many whom he has let pass without so severe a censure. And although he may have borrowed from others, yet he seems to have had at least some merit of his own; since Jacob has attributed to him an original play, from which one of our most enter-

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taining comic writers, viz. Colley Cibber, has borrowed the greater part of a very pleasing comedy, and which is frequently acted to this day, viz. *She would and She would not*. The play of Mr. Leanerd's is entitled

1. *The Counterfeits*. Com. 4to. 1679.

The two other dramatic pieces, which our author has published under his own name, and for which Mr. Langbaine has attacked him with so much warmth and violence, are entitled,

2. *Country Innocence*. C. 4to. 1677.

3. *Rambling Justice*. C. 4to. 1678.

LEAPOR, MARY, is one of the instances which may be produced of the powers of natural genius, little assisted by education. She was the daughter of a person who, at the time of her birth, the 26th of February 1722, was gardener to Judge Blencowe, at Marston St. Laurence, in Northamptonshire. She was brought up under the care of a pious and sensible mother, who died a few years before her. The little education which she received, consisted wholly in being taught to read and write. She began at a very early age to compose verses; at first with the approbation of her parents, who afterwards, imagining an attention to poetry would be prejudicial to her, endeavoured by every possible means to discountenance her in such pursuits. These, however, were ineffectual, and she was at last left to follow the bent of her genius and inclination. She died of the measles, the 12th of November 1746, at Brackley; and after her death two volumes of her poems were printed in 8vo. in 1748 and 1751; in the latter of which is

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The Unhappy Father. T. and some acts of a second play.

LEARMONT, JOHN, wrote
The Unequal Rivals. Past. 8vo. 1791.

LEDIARD, THOMAS, was, in one part of his life, secretary to His Majesty's envoy extraordinary in Hamburgh, and many years director of the opera-house in that city. He wrote several books of different kinds. After his return to England, he was appointed a justice of peace for the liberty of Westminster, and county of Middlesex, in which station he became a useful and active magistrate. He died in December 1759, having produced one piece, entitled

Britannia. O. 4to. 1732.

LEE, —, an actor, sometime of Covent Garden, but afterwards of Birmingham, Salisbury, and other provincial theatres, has the following piece ascribed to him:

Throw Physic to the Dogs. M. F. 1798. N. P.

Though this piece was not successful, it seems to have furnished the hint of a principal character in *The Review*. Mr. Lee also produced several fugitive poetical pieces.

LEE, HARRIET, a younger sister of Sophia, who will presently come under our notice, published, in 1786, *The Errors of Innocence*, a Novel, 5 vols.; and *Canterbury Tales*, 4 vols. 8vo. 1797, &c. She claims a place in this work, however, as author of two dramatic pieces, viz.

1. *The New Peerage.* C. 8vo. 1787.

2. *The Mysterious Marriage.* P. 8vo. 1798.

LEE, HENRY, manager of the theatres of Taunton, Barnstaple, &c. has published

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Caleb Quotem and his Wife. Op. 8vo. 1809.

And is, perhaps, the very person before mentioned as author of *Throw Physic to the Dogs*.

LEE, JOHN. This author was likewise an actor who had performed in many of the theatres in Great Britain and Ireland; and, if his own account of himself may be credited, was entitled to rank with the most excellent performers of the present or past times. His talents, however, were hardly above mediocrity; and though by dint of puffing he often intruded himself on the stages in London, he was always dismissed with coldness and neglect. It is remarkable, that he scarcely ever was connected with any theatre that he did not quarrel with the manager, or some person belonging to it; and perhaps there were more appeals to the public, in print, from him on his paltry disputes, than from any other person that can be pointed out. He was latterly an actor at Bath, and died in 1781. His immediate claim to a place in this work is founded on three literary murders (which he is willing to call alterations) committed on,

1. *Macbeth.* T. 8vo. 1753. Printed at Edinburgh.

2. *The Country Wife.* C. 8vo. [1765.]

3. *The Man of Quality.* F. 8vo. 1776.

4. *Romeo and Juliet.* T. altered. N. P.

The author of *The Children of Thespis* relates of this Mr. Lee, that when he was manager of the Edinburgh Theatre, he was determined to improve upon stage thunder; and having procured a parcel of nine-pound shot, they were put into a wheelbarrow, to which he affixed a nine-pound

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wheel; this done, ridges were placed at the back of the stage, and one of the carpenters was ordered to trundle this wheelbarrow, so filled, backwards and forwards over those ridges; the play was *Lear*, and in the two first efforts the thunder had a good effect: at length, as the King was braving the pelting of the pitiless storm, the thunderer's foot slipped, and down he came, wheelbarrow and all: the stage being on a declivity, the balls made their way towards the orchestra, and meeting with but a feeble resistance from the scene, laid it flat. This storm was more difficult for Lear to encounter than the tempest of which he had so loudly complained; the balls taking every direction, he was obliged to skip about like the man who dances the egg horn-pipe: the fiddlers, alarmed for their catgut, hurried out of the orchestra, and, to crown this scene of glorious confusion, the sprawling thunderer lay prostrate in sight of the audience, like another Sal-moneus.

LEE, NATHANIEL, a very eminent dramatic poet of the seventeenth century, was the son of Dr. Lee, minister of Hatfield, who gave him a liberal education. He received his first rudiments of learning at Westminster school, from whence he went to Trinity College, Cambridge, where he was admitted a scholar on the foundation, in 1668. He commenced B. A. the same year, but, not succeeding to a fellowship, he tried to push his fortune at court. He was not long, however, in this pursuit; for, meeting with no substantial favours, he determined to try his talents on the stage; and accordingly, in the year 1672, made his appearance at the Duke's

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Theatre, in the character of Duncan in Davenant's alteration of *Macbeth*. Cibber says, he "was so pathetic a reader of his own scenes, that I have been informed by an actor who was present, that while Lee was reading to Major Mohun, at a rehearsal, Mohun, in the warmth of his admiration, threw down his part, and said, Unless I were able to play it as well as you read it, to what purpose should I undertake it? And yet (continues the laureat) this very author, whose elocution raised such admiration in so capital an actor, when he attempted to be an actor himself, soon quitted the stage in an honest despair of ever making any profitable figure there." In 1675, his first play appeared; and he wrote nine plays, besides two in which he joined with Dryden, between that period and the year 1684, on the 11th of November of which he was taken into Bedlam, where he continued four years. All his tragedies contain a very great portion of true poetic enthusiasm. None ever felt the passion of love more truly; nor could any one describe it with more tenderness. Addison commends his genius highly; observing that none of our English poets had a happier turn for tragedy, although his natural fire and unbridled impetuosity hurried him beyond all bounds of probability, and sometimes were quite out of nature. The truth is, the poet's imagination ran away with his reason. While in Bedlam, he made that famous witty reply to a coxcomb scribbler who had the cruelty to jeer him with his misfortune, by observing that it was an easy thing to write like a madman: "No (said Lee) it is

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"not an easy thing to write like a madman; but it is very easy to write like a fool."

Lee had the good fortune to recover the use of his reason so far as to be discharged from his melancholy confinement; but he did not long survive his enlargement, dying in the year 1691, or 1692. Oldys, in his MS. notes, says that our author "returning one night from the Bear and Harrow, in Butcher Row, through Clare Market, to his lodgings in Duke Street, overladen with wine, he fell down on the ground, as some say, according to others, on a bulk, and was killed or stifled in the snow. He was buried in the parish church of St. Clement's Danes, aged about thirty-five years." His dramatic pieces are:

1. *Nero, Emperor of Rome*. T. 4to. 1675.
2. *Sophonisba; or, Hannibal's Overthrow*. T. 4to. 1676.
3. *Gloriana; or, The Court of Augustus Cæsar*. T. 4to. 1676.
4. *The Rival Queens; or, The Death of Alexander the Great*. T. 4to. 1677.
5. *Mithridates, King of Pontus*. T. 4to. 1678.
6. *Theodosius; or, The Force of Love*. T. 4to. 1680.
7. *Cæsar Borgia*. T. 4to. 1680.
8. *Lucius Junius Brutus*. T. 4to. 1681.
9. *Constantine the Great*. T. 4to. 1684.
10. *The Princess of Cleve*. T. C. 4to. 1689.
11. *The Massacre of Paris*. T. 4to. 1690.

Besides the above tragedies, Lee was concerned with Dryden in writing,

12. *The Duke of Guise*, 1683; and that other excellent tragedy, entitled,

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13. *Ædipus*, 1679.

His *Theodosius* and *Alexander the Great* were till lately both stock-plays; and to this day the latter is acted with great applause. The late Mr. Barry was particularly fortunate in the character of the Macedonian Hero.

The only portrait that we ever saw of Lee was given in *The Monthly Mirror*, vol. xiii.

LEE, ROBERT, wrote

The Miller. Play. 1598. N. P.

LEE, R. G. was author of
The Ransom of Manilla. H. P. 8vo. 1793.

LEE, SOPHIA, is eldest daughter of the Mr. John Lee before mentioned; and, sorry we were to observe, from the spirit which discovered itself in the preface to her first dramatic performance, that she seemed to possess much of her father's petulance and irascibility. Justice, however, calls upon us to declare, that the play exhibited a degree of merit which promised much future entertainment to the public. It was entitled,

1. *The Chapter of Accidents*. C. 8vo. 1780; and has been followed by,

2. *Almeyda*. T. 8vo. 1796.

3. *The Assignation*. C. 1807. N. P.

Besides the dramas that we have mentioned, Miss Lee is author of an elegant novel, called *The Recess*.

This lady, with her sister Harriet, before noticed, opened a school, called Belvidere House, at Bath, soon after the death of her father, which they have conducted with great ability and credit.

LEFANU, PETER, wrote

Smock Alley Secrets. Oc. Prel. 1778. N. P.

He is also said to be the author of some other dramatic pieces, a few

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copies of which were printed for friends, but never published—We are not able to name any of them.

LEFTLY, CHARLES. Of this gentleman we have no other knowledge than as author of,

1. *A Masque*. 1802.
2. *The Corsicans*. [Unfinished.]
3. *The Sylph*. Dram. Rom. N. P.

LEGGE, THOMAS. This author was born at Norwich, and became a member of Trinity and Jesus Colleges, in Cambridge, in both which houses he acquired a considerable reputation as a dramatic writer. He was afterwards made the second master of Gonvil and Caius College, was a doctor in the Court of Arches, one of the masters in Chancery, the King's law professor, and twice vice-chancellor of Cambridge. He died in July 1607, aged 72, having written two plays, which were acted at Cambridge with great applause, entitled,

1. *The Destruction of Jerusalem*.
2. *The Life of King Richard the Third*.

Neither of these is printed.

LE GRYS, SIR ROBERT, is mentioned in an entry in the book of the Stationers' Company, the 29th of June 1660, as the author of one play, called

Nothing impossible to Love. T. C.

He was one of King Charles the First's courtiers, and translator, by the King's command, of Barclay's *Argenis*, 4to. 1629.

LEIGH, JOHN, was an actor, but of no very great eminence, and therefore should be distinguished from the great Leigh, who was contemporary with Underhill, Betterton, &c. He was a native of Ireland, and made his first theatrical essay on the stage in Dublin. From thence he came over to

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London, where, from his having the advantage of a good figure and genteel-address (which gained him the appellation of *Handsome Leigh*), he was engaged by Mr. Rich, in a company with which, in the year 1714, he opened the Theatre Royal in Lincoln's Inn Fields. But, though he continued on the stage for twelve years after, he made no considerable advances towards theatrical excellence. He died in 1726, in the 37th year of his age, and left behind him two dramatic pieces, entitled,

1. *Kensington Gardens*. Com. 8vo. 1720.
2. *Hob's Wedding*. Farce. 8vo. 1720.

LEIGH, RICHARD. This gentleman, who, we understand, is a very respectable magistrate at Bexley, in Kent, has produced one dramatic piece, entitled

Grieving's a Folly. C. 8vo. 1809.

LENNOX, CHARLOTTE, a lady much distinguished for literary merit, and who had the honour of being the *protégée* of Dr. Samuel Johnson. Her maiden name was Ramsay; and her father, a field-officer, and lieutenant-governor of New York, sent her over to England, at fifteen, to a wealthy aunt, who desired to have her; but who, unfortunately, on the arrival of her niece, was out of her senses, and never recovered them; immediately after which, the father died; and the daughter from that time supported herself by her literary talents. She published, so early as 1752, *The Female Quixote*, and *Memoirs of Harriet Stuart*. In the former of these novels, the character of Arabella is the counterpart of Don Quixote; and the work was very favourably received. In the fol-

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lowing year she published *Shakspeare Illustrated*, in two volumes, 12mo. to which she soon afterwards added a third. This work consists of the novels and histories on which the plays of Shakspeare are founded, collected and translated from the original authors; to which are added critical notes, intended to prove that Shakspeare has generally spoiled every story on which his plays are founded, by torturing them into low contrivances, absurd intrigues, and improbable incidents. In 1756 Mrs. Lennox published *The Memoirs of the Countess of Berci*, taken from the French, 2 vols. 12mo. and *Sully's Memoirs*, translated, 3 vols. 4to. which have since been frequently reprinted, in 8vo. and the work is executed with great ability. In 1758 she produced *Henrietta*, a novel of considerable merit, 2 vols. 12mo.; and, in 1760, with the assistance of the Earl of Cork and Orrery, and Dr. Samuel Johnson, she published a translation of *Father Brumoy's Greek Theatre*, 3 vols. 4to.; the merit of which varies very materially in different parts of the work. Two years after, she published *Sophia*, a novel, 2 vols. 12mo. which is inferior to her earlier performances. To these she afterwards added *Euphemia*, a novel, 1790, 4 vols. 12mo. Her success in the dramatic walk was not equal to what she experienced in her other works. Her plays are entitled,

1. *Philander*. Dr. Piece. 8vo. 1757.

2. *The Sister*. C. 8vo. 1769.

3. *Old City Manners*. C. altered. 8vo. 1775.

Mrs. Lennox died Jan. 4, 1804, aged 84. The latter part of her life was clouded by sickness and

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penury; her chief support being derived from The Literary Fund.

LESLEY, GEORGE. From a dedication by this author to the Earl of Westmorland, wherein he mentions his work as the frozen conception of one born in a cold climate, we imagine that he was a native of Scotland. He was rector of Wittering, in Northamptonshire, and wrote three pieces, which, though they have a dramatic form, he styles only Divine Dialogues. They are entitled,

1. *Dives' Doom*; or, *The Rich Man's Misery*.

2. *Fire and Brimstone*; or, *The Destruction of Sodom*.

3. *Abraham's Faith*. 8vo. 1675; 1684.

The dates of the dedications are Jan. 7, 1675, and June 14, 1676.

LEVERIDGE, RICHARD. Of the country or parentage of this gentleman we are entirely ignorant. Being possessed of a deep and firm bass voice, he became very early in life a retainer to the theatres. Sir John Hawkins says, he performed the part of Ismeron in Dryden's (he means Howard's) tragedy of *The Indian Queen*, and in it sung that fine song, "Ye twice ten hundred deities," composed by Purcell on purpose for him. When the theatre in Lincoln's Inn Fields was opened, he became one of Mr. Rich's company, and continued to perform therein while he remained on the stage. About the year 1726, he opened a coffee-house in Tavistock Street, and published a collection of his songs, in two pocket volumes, neatly engraved. "Being a man" (says Sir John Hawkins) of rather coarse manners and able to drink a great deal, he was by some thought a good companion. "The humour of his songs, and

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“ indeed of his conversation, con-
 “ sisted in exhortations to despise
 “ riches, and the means of attain-
 “ ing them; to drown care by
 “ drinking; to enjoy the present
 “ hour, and to set reflection and
 “ death at defiance. With such
 “ a disposition as this, Leveridge
 “ could not fail to be a welcome
 “ visitor at all clubs and assem-
 “ blies, where the avowed pur-
 “ pose of meeting was an oblivion
 “ of care; and being ever ready
 “ to contribute to the promotion
 “ of social mirth, he made himself
 “ many friends, from whose bounty
 “ he derived all the comforts that
 “ in an extreme old age he was
 “ capable of enjoying. A physi-
 “ cian in the city procured from a
 “ number of persons an annual
 “ contribution for his support,
 “ which he continued to receive
 “ until his death.” He died 22d
 of March 1758, at the age of 88
 years. He produced

Pyramus and Thisbe. C. M.
 12mo. 1716.

LEWIS, DAVID. This gentle-
 man, according to Whincop, was
 living in the year 1747. The same
 writer also informs us, that he was
 favoured with the esteem and
 friendship of Mr. Pope, to whom
 he dedicated his only dramatic
 piece, entitled

Philip of Macedon. Trag. 8vo.
 1727.

LEWIS, EDWARD, M. A. Of
 this gentleman we know no more
 than that he is author of

*The Italian Husband; or, The
 violated Bed avenged; a Moral
 Dram.* 8vo. 1754.

We suspect him, however, to
 be the same Edward Lewis, M.A.
 who, in the year 1769, published
 a work, entitled *The Patriot King
 displayed, in the Life and Reign of
 Henry the Eighth, King of England:*

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*from the Time of his Quarrell
 with the Pope to his Death.* Print-
 ed for Edward and Charles Dilly,
 in the Poultry. In the title-page
 to this performance, he styles
 himself rector of Waterstock and
 Emington, in Oxfordshire. We
 would, if possible, avoid leading
 our readers into mistakes; and yet
 it is natural for us to suppose the
 author of the most ridiculous of
 all dramatic performances, might
 likewise have written the absurdest
 of all historical productions; espe-
 cially when there occurs such a
 coincidence between dates and
 names. The tendency of the lat-
 ter piece is, to represent our lewd
 and sanguinary tyrant, Henry the
 Eighth, as an exemplar of chastity
 and mercy.

LEWIS, MATTHEW GREGORY,
 is son of the Deputy Secretary
 at War, and was born about the
 year 1774. For the amusement
 of his leisure hours, while on his
 travels, he wrote a romance, call-
 ed *The Monk*, which was publish-
 ed in 3 vols. 1795, when he was
 but just turned of twenty-one years
 of age. As a literary production, we
 grant, it displayed great genius and
 talent, and some of the poetry was
 exquisite; but sorry we are to say,
 that it was disgraced by its outrages
 on decency and propriety, and
 very censurable on the score of of-
 fence against the Scriptures: yet
 at the time of its publication, the
 author was a member of the House
 of Commons; an elected guardian
 and defender of the laws, the re-
 ligion, and the morals of the
 country. These observations ap-
 ply, we should observe, to the
first edition; for we believe that
 the author was induced, by the
 severity of censure, to remove
 some of the most offensive pas-
 sages in the second, or a subse-

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quent impression. As a dramatist, his productions are as follow :

1. *Village Virtues*. Dr. Sat. 4to. 1796.
2. *The Minister*. T. 8vo. 1797.
3. *The Castle Spectre*. D. 8vo. 1798.
4. *Rolla*. T. 8vo. 1799.
5. *The Twins*. F. 1799. N.P.
6. *The East Indian*. C. 8vo. 1800.
7. *Adelmorn*. Rom. Dr. 8vo. 1801.
8. *Alfonso*. T. 8vo. 1801.
9. *The Captive*. Monodrama. 1803. N. P.
10. *The Harper's Daughter*. T. 1803. N. P.
11. *Rugantino*. Mel. Dr. 8vo. 1805.
12. *Adelgitha*. P. 8vo. 1806.
13. *The Wood Dæmon*. Rom. Mel. Dram. [Songs only printed, 8vo. 1807.]
14. *Venoni*. D. 8vo. 1809.

LILLO, GEORGE, was by profession a jeweller, and was born in the neighbourhood of Moorgate, in London, on the 4th of Feb. 1693; in which neighbourhood he pursued his occupation for many years, with the fairest and most unblemished character. He was bred up in the principles of the Protestant dissenters; but let his religious tenets have been what they would, he would have been an honour to any sect he had adhered to. He was strongly attached to the Muses, yet seemed to have laid it down as a maxim, that the devotion paid to them ought always to tend to the promotion of virtue, morality, and religion. In pursuance of this aim, Mr. Lillo was happy in the choice of his subjects, and showed great power of affecting the heart, by working up the passions to such a height, as to render the distresses of common and domestic life equally interesting to the audiences as those

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of kings and heroes; and the ruin brought on private families by an indulgence of avarice, lust, &c. as the havock made in states and empires by ambition, cruelty, or tyranny. His *George Barnwell*, *Fatal Curiosity*, and *Arden of Feversham*, are all planned on common and well-known stories; yet they have perhaps more frequently drawn tears from an audience, than the more pompous tragedies of *Alexander the Great*, *All for Love*, &c. particularly the first of them, which, being founded on a well-known old ballad, many of the critics of that time, who went to the first representation of it, formed so contemptuous an idea of the piece in their expectations, that they purchased the ballad (some thousands of which were used in one day on this account), in order to draw comparisons between that and the play. But the merit of the play soon got the better of this contempt, and presented them with scenes written so truly to the heart, that they were compelled to subscribe to their power, and drop their ballads to take up their handkerchiefs.

Mr. Lillo, as we before observed, has been happy in the choice of his subjects; his conduct in the management of them is no less meritorious, and his *pathos* very great. If there is any fault to be objected to his writings, it is, that sometimes he affects an elevation of style somewhat above the simplicity of his subject, and the supposed rank of his characters; but the custom of tragedy will stand in some degree of excuse for this; and a still better argument perhaps may be admitted in vindication, not only of our present author, but of other writers in the like predicament; which is, that even nature

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itself will justify this conduct; since we find even the most humble characters in real life, when under peculiar circumstances of distress, or actuated by the influence of any violent passions, will at times be elevated to an aptness of expression, and power of language, not only greatly superior to themselves, but even to the general language and conversation of persons of much higher rank in life, and of minds more perfectly cultivated.

In the prologue to *Elmerick*, which was not acted until after the author's death, it is said, that when he wrote that play he *was depressed by want*, and afflicted by disease; but in the former particular there appears to be evidently a mistake; as he died possessed of an estate of 60*l.* per annum, besides other effects to a considerable value. A late editor of his works (Mr. Davies), in two volumes, 12mo. 1775, relates the following story of his author, which however we cannot think adapted to convey any favourable impression of the person of whom it is told: "Towards the latter part of his life, Mr. Lillo, whether from judgment or humour, determined to put the sincerity of his friends, who professed a very high regard for him, to a trial. In order to carry on this design, he put in practice an odd kind of stratagem: he asked one of his intimate acquaintance to lend him a considerable sum of money, and for this he declared he would give no bond, nor any other security, except a note of hand; the person to whom he applied, not liking the terms, civilly refused him.

"Soon after, Lillo met his nephew, Mr. Underwood, with whom he had been at variance

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"for some time. He put the same question to him, desiring him to lend him money upon the same terms. His nephew, either from a sagacious apprehension of his uncle's real intention, or from generosity of spirit, immediately offered to comply with his request. Lillo was so well pleased with this ready compliance of Mr. Underwood, that he immediately declared that he was fully satisfied with the love and regard that his nephew bore him; he was convinced that his friendship was entirely disinterested, and assured him that he should reap the benefit such generous behaviour deserved. In consequence of this promise, he bequeathed him the bulk of his fortune."

The same writer says, that Lillo in his person was lusty, but not tall; and of a pleasing aspect, though unhappily deprived of the sight of one eye.

Our author died Sept. 3, 1739, in the 47th year of his age; and, a few months after his death, Henry Fielding printed the following character of him in *The Champion*: "He had a perfect knowledge of human nature, though his contempt of all base means of application, which are the necessary steps to great acquaintance, restrained his conversation within very narrow bounds. He had the spirit of an old Roman, joined to the innocence of a primitive Christian; he was content with his little state of life, in which his excellent temper of mind gave him an happiness beyond the power of riches; and it was necessary for his friends to have a sharp insight into his want of their services, as well as good inclina-

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"tion or abilities to serve him.
 "In short, he was one of the best
 "of men, and those who knew
 "him best will most regret his
 "loss."

Whincop (or the compiler of the list of plays affixed to his *Scanderbeg*) has indeed spoken but slightly of his genius, on account of some little sort of rivalry and pique subsisting between that gentleman and our author with respect to a tragedy of the latter's, entitled *The Christian Hero*, written on the same story with the *Scanderbeg* of the former. Notwithstanding which, under the sanction not only of the success of his pieces, but also of the commendations bestowed on them by Mr. Pope, and other indisputable judges, we shall venture to affirm that Mr. Lillo is far from standing in the lowest rank of merit (however he may be ranged with respect to fame) among our dramatic writers.

His performances are eight in number, and their titles as follow:

1. *Silvia; or, The Country Burial*. O. 8vo. 1731.
2. *The London Merchant; or, The History of George Barnwell*. T. 8vo. 1731.
3. *The Christian Hero*. T. 8vo. N. D. [1734.]
4. *The Fatal Curiosity*. T. 8vo. 1737.
5. *Marina*. P. 8vo. 1738.
6. *Britannia and Batavia*. M. 8vo. 1740.
7. *Elmerick; or, Justice Triumphant*. T. 8vo. 1740.
8. *Arden of Feversham*. T. 12mo. 1762.

In the proposals for publishing Lillo's works in 1773, besides the above, was contained one piece, called

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The Regulators. C. then said to be existing in MS.

Mr. Davies's edition of his works, in two small volumes, published at 6s. had lately become so very scarce, that two guineas were commonly asked for a copy; when Mr. Lowndes, in 1810, reprinted and published them at a reasonable rate. Previously to this publication, the bookseller whom we have mentioned made every possible inquiry, by public advertisement and otherwise, after *The Regulators*; and as he was unsuccessful, we may be allowed to doubt its existence.

LINDOE, —. An actor in the Newcastle Company, who wrote *Forget and Forgive*. Com. 1804.

LINDSAY, SIR DAVID, was descended of an ancient family, and born in the reign of King James IV. at his father's seat, called the Mount, near Coupar, in Fifeshire. He was educated at the university of St. Andrews; and, after making the tour of Europe, returned to Scotland in the year 1514. Soon after his arrival, he was appointed gentleman of the bedchamber to the King, and tutor to the young Prince, afterwards James V. From the verses prefixed to his *Dream*, we learn that he enjoyed several other honourable employments at court; but, being supposed to favour the Reformation, he fell into disgrace, and, 1533, was deprived of all his places, except that of lion king at arms, which he held to the time of his death.

After the decease of King James V. Sir David Lindsay became a favourite of the Earl of Arran, regent of Scotland; but the abbot of Paisley did not suffer him to continue long in favour with the Earl. He then retired to

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his paternal estate, and spent the remainder of his days in rural tranquillity. He died in the year 1553. His claim to a place in this work is on the score of a few dramatic pieces still preserved in MS. (and, as we think, in the Advocates' library, at Edinburgh), and perhaps on account of others mentioned in a prefatory advertisement to his poems. As the book is uncommonly scarce, we shall set down the title of it; as well as an extract, in support of the latter part of our assertion.

The Warkis of the famous and vorthie Knicht Schir David Lyndesay of the Mont, alias Lyon King of Armes. Newly correctit and vindicate from the former Errouris, quhairwith thay war befor corruptit: and augmentit with sindrie Warkis quhilk was not befor imprentit. Newlie imprentit be Johne Scot, at the Expensis of Henrie Charteris, and ar to be sauld in his Bueth, on the North Syde of the Gait abone the Throne. 4to. 1568. From the Printer's Advertisement to the Reader:

“ Na les ernist and vehement
 “ was he aganis thame in his
 “ fairsis and publict playis quhairin
 “ he was verray craftie and excel-
 “ lent. Sic ane spring he gaif
 “ yame, in the play playit beside
 “ Edinburgh, in presence of the
 “ Queene Regent and ane greit
 “ part of the nobilitie, with ane
 “ exceeding greit nommer of pe-
 “ pill lestand fra ix houris afoir
 “ none till vi houris at evin;
 “ quhair amangis mony baith grave
 “ materis and merie trikkis he
 “ brocht in ane bischop, ane persone,
 “ ane freir, and ane nun, deckit
 “ up in thair Papisticall orname^tis
 “ and maner of rayment. And
 “ thairefter brocht in King Cor-
 “ rection quha reformand sindrie

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“ deformities in his realme, passit
 “ to the tryall of his clergie. And
 “ findand thame to be altogidder
 “ idiotis, unworthie of ony func-
 “ tioun ecclesiasticall, decernit
 “ thame to be degradit of thair
 “ digniteis and spulzeit of thair
 “ offices: quhilk beand executit,
 “ and thay denudit of thair up-
 “ maist garmentis, thay war fund
 “ bot verray fulis, hypocrites, flat-
 “ teraris, and nouchtie persones.”

Many of the pieces contained in this collection were written by order of James V. Such is “ The Answer which Sir David Lyndesay made to the King's Flyting.” This alliterative rhapsody begins — “ Redoubted Roy, your ragment I have read:” and the book concludes with the following words: “ Quod Lindesay at the command of James V.”

Mackenzie tells us, that our author's comedies were so facetious, that they afforded abundance of mirth. The same writer also says, that Sir David wrote several tragedies, and was the first who introduced dramatic poetry into Scotland. One of his comedies was played in 1615; but he is declared to have understood nothing of the rules of the theatre.

His licentious use of words occasioned the Scots proverb, when any unusual expression is made use of, that “ there is nae sic a word in a' Davie Lindsay.”

There is in print of his,

A Play. 4to. 1602; 8vo. 1792; consisting of eight interludes, viz.

The Auld Man and his Wife.

Flattery, Deceit, and Falsehood, mislead King Humanitye.

Humanity and Sensuality.

Parliament of Correction.

The Puirman and the Pardonar,

The Punishment of the Vices.

Sermon of Folly.

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The Three Vices overcome Truth and Chastity.

LINLEY, WILLIAM, son of the celebrated composer who had a share in the Theatre Royal, Drury Lane, in conjunction with Mr. Sheridan and Dr. Ford (the former of whom became his son-in-law), is author of,

1. *The Honey Moon.* C. O. 1797.

2. *The Pavilion.* M. E. Songs only, 8vo. 1799. Afterwards altered, and called,

3. *The Ring.* M. E. 8vo. 1800. He is himself a composer, and possesses much of his father's taste and melody; but as a dramatist he has had no success.

LINNECAR, RICHARD, a resident at Wakefield, in Yorkshire, who published by subscription, in 8vo. 1789, a volume consisting of poems, and the following dramatic pieces:

1. *The Generous Moor.* T.

2. *The Lucky Escape.* C.

3. *Plotting Wives.* C.

LLOYD, —. An actor in the York company. He had received a good education, and was designed for the church; but preferred the life of a player. Finally, he turned book-builder, and figured away as a most complete genuine, impartial, authentic, general, original, universal writer, for Mr. Cooke, of Paternoster Row; in whose house he died about five years ago. He wrote *A Continuation of Hume's History of England*, for Mr. Cooke; but has entitled himself to a niche in the present work, by being the reducer of *Love in the City* to a farce, called

The Romp. 8vo. 1789.

LLOYD, HANNIBAL EVANS, translated from the German of Iffland,

The Nephews. P. 8vo. 1799.

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LLOYD, ROBERT, was the son of Dr. Peirson Lloyd, and was formerly one of the ushers of Westminster school. He was author of a poem called *The Actor*, which not only gave proofs of great judgment in the subject he was treating of, but had also the merit of smooth versification and great strength of poetry. In the beginning of the poetical war which for some time raged among the wits of his age, and to which the celebrated *Rosciad* sounded the first charge, Mr. Lloyd was suspected to be the author of that poem. From that imputation, however, he exculpated himself by an advertisement in the public papers; on which occasion the real author, Mr. Churchill, boldly stepped forth, and in the same public manner declared himself, and drew on that torrent of *Anti-Rosciads*, *Apologies*, *Murphiads*, *Churchilliads*, *Examiners*, &c. which for a long time kept up the attention and employed the geniuses of the greater part of the critical world.

Mr. Lloyd was some time of the university of Cambridge, where he took the degree of M. A. After he quitted his place of usher of Westminster school, he relied entirely on his pen for subsistence; but being of a thoughtless and extravagant disposition, he soon made himself liable to debts which he was unable to answer. In consequence of this situation he was confined in the Fleet Prison, where he depended for support almost wholly on the bounty and generosity of his friend Churchill, whose kindness to him continued undiminished during all his necessities. On the death of this his liberal benefactor, Mr. Lloyd sunk into a state of despondency, which put

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an end to his existence on the 15th of December 1764, in less than a month after he was informed of the loss of Mr. Churchill.

Mr. Wilkes says, that “ Mr. Lloyd was mild and affable in private life, of gentle manners, and very engaging in conversation. He was an excellent scholar, and an easy natural poet. His peculiar excellence was the dressing up an old thought in a new, neat, and trim manner. He was contented to scamper round the foot of Parnassus on his little Welch poney, which seems never to have tired. He left the fury of the winged steed and the daring heights of the sacred mountain to the sublime genius of his friend Churchill.”

As a dramatic writer his fame was not very great. The following is a list of his works :

1. *The Tears and Triumphs of Parnassus.* 4to. 1760.

2. *Arcadia; or, The Shepherd's Wedding.* D. P. 8vo. 1761.

3. *The New School for Women.* C. Printed in *The St. James's Magazine*, 1762.

4. *The Death of Adam.* T. 12mo. 1763.

5. *The Capricious Lovers.* C. O. 8vo. 1764.

LOCKMAN, JOHN, was secretary to the British Herring Fishery. His poetical talents seem not to have been very extensive; as the greater part of what he has favoured the world with of that sort, has been only a few songs, odes, &c. written on temporary subjects, and intended to receive the advantage of musical composition before they reached the public. We find, however, two pieces of the dramatic kind, both of them designed to be set to music, but only the second of them, we be-

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lieve, ever performed. They are entitled,

1. *Rosalinda.* M. D. 4to. 1740.

2. *David's Lamentation.* Orat. 4to. 1740.

Mr. Lockman had been concerned in several translations and compilements of very considerable works; particularly *The General Dictionary*, and Blainville's *Travels*: but, what is more to his praise, he was a man of the most scrupulous integrity. In conversation he had some humour; but as for his attempts to excite merriment on paper, they were indeed wretchedly unsuccessful. See, reader (if thou canst find it), a controversial pamphlet written by him in reply to one Nelme, an officer belonging likewise to the Herring Fishery. Poor Lockman, however, was in himself so inoffensive a being, that all who knew him, when they heard of his death, expressed their concern at having lost him.

He died the 2d of February 1771.

LODGE, THOMAS, M. D. The family from which this gentleman was descended had its residence in Lincolnshire; but whether the Doctor himself was born there, seems not very easy to be ascertained: Langbaine and Jacob, and after them Whincop and Chetwood, who in the general are little more than copiers, run into the mistake of giving this gentleman his education at the university of Cambridge; whereas Wood informs us, that it was at Oxford he was educated, where he made his first appearance about 1573, and was afterwards a scholar under the learned Dr. Hoby, of Trinity College. Here he made very considerable advances in learning, dedicated some time to reading the

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poets of antiquity, and having himself a turn to poetry, more especially of the satirical kind, his genius soon rendered itself conspicuous in various compositions of that nature, and obtained him no inconsiderable reputation as a wit and poet. However, Mr. Lodge being very sensible of the barrenness of the soil throughout the whole neighbourhood of Parnassus, and how seldom the study of poetry yields a competent provision to its professors, very prudently considered it as only an amusement for leisure hours, a relaxation from more important labours; and therefore, after having taken one degree in arts, applied himself with great assiduity to the more profitable study of physic; for the improvement of which he went abroad, and, after staying a sufficient time at Avignon to be entitled to the degree of doctor in that university, he returned, and, in the latter end of Queen Elizabeth's reign, was incorporated in the university of Cambridge. He afterwards settled in London, where, by his skill, and interest with the Roman Catholic party, in which persuasion it is said he was brought up, he met with good success, and came into great practice.

In what year Dr. Lodge was born does not evidently appear; but he died in 1625, and had tributes paid to his memory by many of his contemporary poets, who have characterized him as a man of very considerable genius.

His dramatic works are as follow:

1. *Wounds of Civil War.* T. 4to. 1594.

2. *A Looking-glass for London and England.* T. C. 4to. 1594. (Assisted by Robert Green.)

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Winstanley and Ant. Wood have named four more dramatic pieces, besides the first of the two above named, which they assert to have been written by this author, in conjunction with Robert Green, viz.

Lady Alimony. C.

Laws of Nature. C.

Liberalitie and Prodigalitie. C.

Luminalia. M. 4to. 1637.

But the first three of these, though they might be brought to agree in point of time, yet are all printed anonymously: and, as to the last, it was written on a particular occasion, and that not till two years after Dr. Lodge's death, and full thirty-five after that of Robert Green.

LOGAN, JOHN, was born at Soutra, in the parish of Fala, county of Mid-Lothian, in the year 1748. His father, George Logan, was then a farmer at that place; but afterwards removed to Gossford, the seat of the present Earl of Wemyss, in the county of East-Lothian. His mother, Janet Waterston, was daughter of John Waterston, who resided in the parish of Stowe. Both parents belonged to that class of the Scottish dissenters who call themselves burgher-seceders; and were equally distinguished by the unblemished rectitude of their conduct, the sincerity of their piety, and the benevolence of their hearts. They had two sons, of whom John was the younger. The care of the farm, in consequence of the father being killed by accident as he was returning from Edinburgh, devolved upon the elder brother; which, however, he soon quitted, and betook himself to the study of medicine. He afterwards went to America as a surgeon, where he died about the year 1785.

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John gave early proofs of that superiority of genius by which he was afterwards so remarkably distinguished; and his parents, with an alacrity that deserves imitation, fostered his love of learning, and resolved to educate him for the clerical profession.

Having received all the information and erudition which the parochial school could afford, he went to the university of Edinburgh, where he prosecuted the usual academical studies with uncommon diligence and success. In the study of the Greek and Roman classics he made singular proficiency, and imbibed that taste for simplicity and elegance in writing which characterizes all his productions. In the prosecution of the physical and moral sciences he was remarkable for the same assiduous attention and unremitting perseverance; of the latter, in particular, he has displayed his acquirements as an historian and a preacher. He afterwards applied himself to the important and interesting study of theology, and, after being satisfied (as every dispassionate inquirer will be) of the validity of that evidence by which the truth of our holy religion is supported, he exerted his powers in acquiring that stock of professional knowledge which fitted him for making such a distinguished figure as a preacher of the gospel.

During this period, a friendship between Mr. Logan and Dr. Robertson (late of Dalmeney) commenced, which continued through life with undiminished affection, and uncontaminated with that jealousy which is too common among men of genius. Michael Bruce, whose literary career was soon closed, was then a student at the university of Edinburgh; and the

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similarity of their genius and pursuits soon produced an intimacy, which continued till the poet of Lochleven dropped prematurely into the tomb. After the death of Bruce, Mr. Logan engaged with alacrity in preparing the poems he had left for the press: and in 1770 he published *Poems on several Occasions, by Michael Bruce*; to which he added an account of the life and character of the author, and *Some Poems written by different Authors*.

After Mr. Logan had completed the course of theological learning which the laws of the Scottish church require of those who become candidates for her license, he was employed by Mr. Sinclair, of Ulbster, in assisting the studies of his son, now Sir John Sinclair, Bart. The condition of a domestic tutor, however, is perhaps not very compatible with the proud and virtuous independence of genius; for though he may soothe himself with the fancied dignity of this station, and be pleased with the civilities that are shown him on account of his learning, yet it is impossible to separate from that condition the idea of dependence and inferiority. In this ignoble station Logan was not destined long to remain. After undergoing the usual examination, and performing the exercises prescribed by the laws of the church, he obtained license from the Presbytery of Edinburgh to preach the gospel. The fame of his eloquence soon spread, and he received an unanimous call from the Kirk-session and Incorporations of South Leith to become one of the ministers of that church and parish; and he was accordingly ordained in the year 1773. The duties of his ministerial office he discharged with

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steadiness and fidelity. While he attended his sacred and important duties as a functionary of the church, he did not abandon the Muses, but spent his leisure hours in the cultivation of polite literature in general, and of poetical composition in particular, for which nature had formed him with a powerful predilection.

During the session of college 1779-80 he read a course of lectures on the philosophy of history, in St. Mary's chapel, Edinburgh; an undertaking in which he was patronized by Principal Robertson, Dr. Blair, and others eminent for their taste in literature, and their encouragement of genius. In 1781 he published the substance of that part of his prelections which related to ancient history, in one octavo volume, entitled *Elements of the Philosophy of History*. In the same year he gave to the public a volume of poems, which were so favourably received, that a second edition was soon called for. Not only did he distinguish himself in the beaten track of lyric and elegiac poetry, he also cultivated the favour of the Tragic Muse; and accordingly, in 1783, he wrote the tragedy of *Runnamede*; which, however, was never acted (except once in Edinburgh), on account of certain references which it was supposed to have to the politics of those times. But although it was never applauded in the theatre, yet it pleases in the closet, though unaccompanied with the magic charm of voice and gesture. Such disappointments could not fail to make a deep impression on his mind; and they accordingly increased that melancholy to which he was naturally subject; an effect which every friend to genius must lament, as it produced certain ir-

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regularities in conduct rather incongruous with the sacredness of the ministerial character. His parishioners, who, it seems, could not distinguish between transient deviations from the path of rectitude and determined wickedness, were highly enraged, and persecuted, with relentless fury, the man who had laboured with assiduity for their good, and whose learning and talents had been devoted for their improvement. Mr. Logan, foreseeing the storm that was gathering around him, perceived that it would be inexpedient for him to remain any longer among a people who so ill requited his labour; and, with a moderation which does him honour, agreed to withdraw from his office; and Mr. Dickson was appointed his assistant and successor.

After this he went to London, and was engaged in writing for *The English Review*. He also wrote a pamphlet which attracted considerable notice, entitled *A Review of the principal Charges against Mr. Hastings*. His health now began to decline; and his literary career and multiplied sorrows were terminated by his death, on the 25th of December 1788.

The dramatic pieces which he produced are two; viz.

1. *Runnamede*. T. 8vo. 1784.
2. *Wedding Day*. T. N. P.

LONSDALE, M. This gentleman, we think, was at one time machinist and contriver of pantomimes at Sadler's Wells, and is the author of,

1. *The Spanish Rivals*. M. F. 8vo. 1784.
2. *Mago and Dago*. Pant. 1794. N. P.

LOVE, JAMES. By this name the present author was distinguished for many years before his

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death, though it was only assumed (we believe, from his wife's maiden name *De L'Amour*) when he first attached himself to the stage. His real name was Dance; and he was one of the sons of Mr. Dance, the city surveyor, whose memory will be transmitted to posterity, on account of the clumsy edifice which he erected for the residence of the city's chief magistrates. Our author received, it is said, his education at Westminster school, from whence he removed to Cambridge, which he left without taking any degree. About that time a severe poetical satire against Sir Robert Walpole, then minister, appeared under the title of *Are these Things so?* which, though written by Mr. Miller, was ascribed to Mr. Pope. To this Mr. Love immediately wrote a reply, called *Yes, they are; what then?* which proved so satisfactory to the person whose defence was therein undertaken, that he made him a handsome present, and gave him expectations of preferment. Elated with this distinction, with the vanity of a young author, and the credulity of a young man, he considered his fortune as established, and, neglecting every other pursuit, became an attendant at the minister's levees, where he contracted habits of indolence and expense without obtaining any advantage. The stage now offered itself as an asylum from the difficulties he had involved himself in; and therefore, changing his name to Love, he made his first essays in strolling companies. He afterwards performed both at Dublin and Edinburgh, and at the latter place resided some years as manager. At length he received in the year 1762 an invitation to Drury Lane

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theatre, where he continued during the remainder of his life. In 1765, with the assistance of his brother, he erected a new theatre at Richmond, and obtained a license for performing in it; but did not receive any benefit from it, as the success of it by no means answered his expectations. He died about the beginning of the year 1774. He neither as an actor or author attained any high degree of excellence. His performance of Falstaff was by much the best; but this was afterwards exhibited to the public with so much more advantage by Mr. Henderson, that the reputation which Mr. Love acquired by it has been eclipsed by the superiority of genius which his successor displayed in the representation of the same character. As an author he has given the world the following pieces:

1. *Pamela*. C. 8vo. 1742.
2. *The Witches*. Pant. 1762.
3. *Rites of Hecate*. Pant. 1764. N. P.
4. *The Hermit*. Pant. 1766. N. P.
5. *The Village Wedding*. P. E. 8vo. 1767.
6. *Timon of Athens*. Altered. 8vo. 1768.
7. *The Ladies' Frolic*. O. 1770. N. P.
8. *City Madam*. C. 1771. N. P.
9. *Rule a Wife and have a Wife*. C. alt.

LOVELACE, RICHARD. An elegant poet of the 17th century. He was the eldest son of Sir William Lovelace, of Woolwich, in Kent, and was born in that county about 1618. He received his grammar learning at the Charterhouse, and, in the year 1634, became a gentleman-commoner of Gloucester Hall, Oxford; being then, as Wood observes, "accounted the

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“most amiable and beautiful person that eye ever beheld, a person also of innate modesty, virtue, and courtly deportment; which made him then, but especially after, when he retired to the great city, much admired and adored by the female sex.”

In 1636, on the King's coming to Oxford, he was created M.A. and, leaving the university, retired, as Wood phrases it, in great splendour to the court, where, being taken into the favour of Lord Goring, he became a soldier, and was first an ensign and afterwards a captain. On the pacification at Berwick, he returned to his native country, and took possession of his estate worth about five hundred pounds per annum; and about the same time was deputed by the county to deliver the Kentish petition to the House of Commons; which giving offence, he was ordered into custody, and confined in the Gatehouse, from whence he was released on giving bail, in 40,000*l.* not to go beyond the lines of communication without a pass from the Speaker. During the time of his confinement to London, he lived beyond the income of his estate, chiefly to support the credit of the royal cause; and in the year 1646 he formed a regiment for the service of the French King, was colonel of it, and wounded at Dunkirk. In 1648 he returned to England with his brother, and was again committed prisoner to Peterhouse in London, where he remained until after the King's death. At that period he was set at liberty; but (says Wood), “having then consumed all his estate, he grew very melancholy (which at length brought him into a consumption), became very poor in body and purse, was the object of

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“charity, went in ragged clothes (whereas when he was in his glory he wore cloth of gold and silver), and mostly lodged in obscure and dirty places, more befitting the worst of beggars than poorest of servants. He died in a very mean lodging in Gunpowder Alley, near Shoe Lane, in 1658, and was buried at the west end of St. Bride's church.” He wrote two plays, neither of which has been printed, viz.

1. *The Scholar.* C. Acted at Gloucester Hall and Salisbury Court.

2. *The Soldier.* T.

Surely Wood has aggravated the poverty of Lovelace; for his daughter and sole heir, Margaret, married Henry, fifth son of Lord Chief Justice Coke, and carried to her husband the estates of her father at Kingsdown in Kent. In possession of these, it is highly improbable that he should die poor and in rags, in a mean lodging, as Wood describes.

Under the name of *Lucasta*, which is the title to his poems, he compliments a Miss Lucy Sacheverel, a lady, according to Wood, of great beauty and fortune, whom he was accustomed, during his intimacy, to call *Lux casta*. On a strong report of Lovelace's having died of his wound received at Dunkirk, she married. Winstanley has, not without some degree of propriety, compared him to Sir Philip Sidney.

LOVETT, ROBERT. Probably an Irish gentleman, who wrote one play, called

The Bastard. Trag. N. P.

LOWER, SIR WILLIAM, Knt. was a noted Cavalier in the reign of King Charles I. He was born at a place called Tremare in Corn-

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wall. During the heat of the civil wars he took refuge in Holland, where, being strongly attached to the Muses, he had an opportunity of enjoying their society, and pursuing his study in peace and privacy. He was a very great admirer of the French poets, particularly Corneille and Quinault, on whose works he has built the plans of four out of the eight plays which he wrote. The titles of his dramatic works are,

1. *Phœnix in her Flames*. T. 4to. 1639.
2. *Polyeuctes; or, The Martyr*. T. 4to. 1655.
3. *Horatius*. T. 4to. 1656.
4. *The Three Dorothies*. C. 1657. N. P.
5. *Don Japhet of Armenia*. C. 1657. N. P.
6. *Enchanted Lovers*. Pastoral. 12mo. 1658.
7. *Noble Ingratitude*. Pastoral Tragi-Com. 12mo. 1659.
8. *Amorous Fantasma*. T. C. 12mo. 1660.

Sir William Lower died in 1662.

LUCAS, HENRY. This gentleman was a student at the Middle Temple, and son of the celebrated Irish patriot, Dr. Lucas. He is the author of,

1. *Love in Disguise*. Op. 1776. N. P.

There is also another play of his, printed in a volume of miscellanies, 4to. entitled,

2. *The Earl of Somerset*. T. 4to. 1779.

And to these we have to add,

3. *Cælia*. M. 4to. 1795.

LUCAS, WILLIAM, has published *The Manuscript*. Int. 12mo. 1809.

LUDGER, C. is the translator from the German of,

1. *The Lawyers*. Dr. 8vo. 1799.
2. *Peevish Man*. Dr. 8vo. 1799.

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3. *The Reconciliation*. C. 8vo. 1799.

LUND, JOHN, a barber, resident at Pontefract, in Yorkshire, was the author of several poetical pieces, chiefly of a light and whimsical turn; and also of

Ducks and Peas. Farce. 8vo. 1777.

LUPTON, THOMAS. Of this author, Langbaine tells us he was unable to recover any particulars, either as to the time of his birth, the place where he lived, or any thing he wrote, excepting one piece, mentioned in former catalogues, entitled

All for Money. 4to. 1578. B.L. As to the former particulars, we know as little as Mr. Langbaine; but, happening to have seen the play, which that writer honestly confesses he had not, are able to ascertain the author's name, which Mr. Langbaine has mistakenly called Lupon. The name, as we have given it, is printed, together with that of the publisher, at the end of the piece, which is very old, being written in rhyme, and printed in the black letter, without any numbering to the pages. The manner of the writing, moreover, is as old as that of the printing. The characters are figurative; *All for Money, Wit without Money, Money without Wit, Pleasure, &c.* being personified and made interlocutors in this play or morality.

LYDE, WILLIAM. See JOYNER, WILLIAM.

LYLY, or LILLY, JOHN, was born in the Weald of Kent, about the year 1553, according to the computation of Wood, who says "he became a student in Magdalen College in the beginning of 1569, aged sixteen or thereabouts, and was afterwards one

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of the demies or clerks of that "house." He took the degree of B.A. April 27, 1573, and of M.A. in the year 1575. On some disgust he removed to Cambridge, from whence he went to court, where he was taken notice of by Queen Elizabeth, and had expectations of being preferred to the post of master of the revels; in which, after many years attendance, he was disappointed. In what year he died is unknown; but Wood says, he was alive in 1597. He was a very assiduous student, and warmly addicted, more especially, to the study of poetry, in which he made so great a proficiency, that he has bequeathed to the world no less than nine dramatic pieces. He is considered as the first who attempted to reform and purify the English language, by purging it of obsolete and uncouth expressions. For this purpose he wrote a book, entitled *Euphues. The Anatomy of Wit, verie pleasant for all Gentlemen to read, and most necessary to remember: wherein are contained the Delyghts that Wit followeth in his Youth, by the Pleasantnesse of Love, and the Happinesse he reapeth in Age, by the Perfectnesse of Wisdome.* 4to. bl. letter, 1581; and this was followed by *Euphues and his England, containing his Voyage and Adventures, mixt with sundrie prettie Discourses of honest Love, the Description of the Countrie, the Court, and the Manners of that Isle. Delightful to be read, and nothing hurtfull to be regarded: wherein there is small Offence by Lightnesse given to the Wise, and lesse Occasion of Loosenesse proffered to the Wanton.* 4to. bl. letter. 1582. This met with a degree of success unusual with the first attempters of reformation, being

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almost immediately and universally followed: at least, if we may give credit to the words of Mr. Blount, who published six of Mr. Lyly's plays together, in one volume, in twelves; in a preface to which he says of our author, that "*our nation are in his debt for a new English, which he taught them: Euphues and his England (says he) began first that language; all our ladies were his scholars; and that beauty at court, which could not parley Euphuisme, (that is to say) who was unable to converse in that pure and reformed English which he had formed his work to be the standard of, was as little regarded as she which now there speaks not French.*"

According to this Mr. Blount, Mr. Lyly was deserving of the highest encomiums. He styles him, in his title-page, *the only rare poet of that time, the witty, comical, facetiously-quick, and unparalleled John Lilly*; and in his epistle dedicatory says, "*that he sate at Apollo's table; that Apollo gave him a wreath of his own bayes without snatching, and that the lyre he played on had no borrowed strings.*" And indeed, if what has been above said with regard to the reformation of the English language had been fact, he certainly had a claim to the highest honours from his countrymen, and even to have a statue erected to his memory. These eulogiums, however, are not well founded; for though the language might be improved by him in its then state, he was but an affected writer. Drayton has given his true character, when he says,

"The noble Sidney with this last
arose,
"That heroe for numbers and for prose;

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- " That thoroughly pacted our language,
 as to show,
 " The plenteous English hand in hand
 might go
 " With Greek and Latin, and did first
 reduce
 " Our tongue from Lyly's writing, then
 in use;
 " Talking of stones, stars, plants, of
 fishes, flies,
 " Playing with words and idle similies,
 " As th' English apes and very zanies
 be
 " Of every thing that they do hear and
 see,
 " So imitating his ridiculous tricks,
 " They speak and write, all like mere
 lunatics."

His plays, which were in that age very well esteemed both by the court and the university, are, as said before, nine in number, and their titles as follow :

1. *Alexander and Campaspe*. Tragi-Com. 4to. 1584.
2. *Sapho and Phao*. C. 4to. 1584.
3. *Endimion*. Com. 4to. 1591.
4. *Galathea*. Com. 4to. 1592.
5. *Midas*. Com. 4to. 1592.
6. *Mother Bombe*. C. 4to. 1594.
7. *Woman in the Moon*. Com. 4to. 1597.
8. *Maid her Metamorphosis*. 4to. 1600.
9. *Love his Metamorphosis*. Dr. Past. 4to. 1601.

Winstanley and Wood have attributed another piece to this author, entitled

A Warning for fair Women; but very erroneously, that having been written by an anonymous author.

LYNCH, FRANCIS. Of this gentleman we can trace nothing farther than that he was a writer of the last century, and author of two dramatic pieces, viz.

1. *The Independent Patriot*. C. 8vo. 1737.
- Chetwood also mentions,
2. *The Man of Honour*. C.

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LYON, WILLIAM, was a strolling player, who sometimes used to perform at the theatre in Edinburgh, in which city he died about the year 1748. He was considered as very excellent in the character of Gibby; but the most remarkable quality which he possessed was an uncommonly retentive memory, of which the following instance may be given as a proof. When he was one evening over his bottle, in company with some of his brethren of the theatre, he wagered a crown bowl of punch, a liquor of which he was very fond, that next morning at the rehearsal he would repeat a *Daily Advertiser* from beginning to end. The player, who considered this boast as words of course only, paid no great regard to them; but as Lyon was positive, he laid the wager. Next morning at the rehearsal he put Lyon in mind of his wager, imagining, as he was drunk the night before, that he certainly must have forgot it, and rallied him on his ridiculous bragging about his memory. Lyon pulled out the paper, desired him to look at it, and be judge himself whether he did or did not win his wager. Notwithstanding the unconnexion between the paragraphs, the variety of advertisements, and the general chaos which goes to the composition of any newspaper, he repeated it from beginning to end, without the least hesitation or mistake: an instance of a strong memory, the parallel of which perhaps cannot be produced in any age or nation.

He is the author of one farce, altered from Vanbrugh, called

The Wrangling Lovers; or, *Like Master like Man*. F. 8vo. 1745. Printed at Edinburgh.

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M. E. These initials stand to a dramatic piece published in the reign of Charles II. entitled
Saint Cicily. Trag.

But we cannot find out any known author of that time, with whose name the letters will correspond, or by whom, therefore, we can with any appearance of probability form a conjecture of its having been written. See MEDBOURN, MATTHEW.

M—, J. C. These initials are affixed to the translation of a tragedy of Schiller's, entitled

Mary Stuart. 8vo. [1801.]

M. W. These letters stand in the title-page of a dramatic piece, called

The Female Wits. Com. 4to. 1697.

Coxeter, in his remarks on Jacob, has altered with his pen the letters of W. N. which that author (following Gildon) had mentioned as belonging to a piece, entitled

The Huntington Diwertisement. Interlude. 4to. 1678.

to those at the head of this article. We therefore imagine these to be the letters properly belonging to it, and Jacob to have been in a mistake. Whincop, however, has implicitly copied the W. N. from Jacob.

MABBE, JAMES, was of a good family in the county of Surry, and was born in the year 1569. He was sent to Magdalen College, Oxford, in 1585, and two years afterwards became a demy in that house. In 1595 he was chosen perpetual fellow, and took the degree of M. A. in 1598. He had the honour to be one of the proc-

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tors of the university in 1606, and having studied the civil law, he, three years after, petitioned the congregation of regents to be favoured with the degree of bachelor of that faculty. At length, he was taken into the service of Sir John Digby, Knt. afterwards Earl of Bristol, and was by him made his secretary when he went ambassador into Spain, where he remained several years, improving himself in various sorts of learning, and in the customs and manners of that and other countries. After his return into England, he was made one of the lay prebendaries of the cathedral church of Wells, being then in orders, and esteemed a learned man, a good orator, and a facetious-conceited wit. In 1642 he was living at Abbotsbury, in Dorsetshire, in the family of Sir John Strangeways, where he died soon afterwards, and was buried in the church belonging to that place. He translated

The Spanish Bawd, represented in Celestina; or, The Tragic Comedy of Calisto and Melibea. fol. 1631.

MACARTHUR, SAMUEL, was author of

The Duke of Rothsay. T. 8vo. 1780.

MACARTNEY, C. a provincial actor, wrote

The Vow. C. O. 8vo. N. D. He performed at Birmingham in 1800; where, after a short courtship, he married Miss Minton, aged 15, who was then performing with the company.

MACAULAY, JOHN. This gentleman, who is M. R. I. A. besides

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Unanimity, a poem, and *A Monody on the Death of Lady Arabella Denny*, produced

The Genius of Ireland. M. 8vo. 1785.

MAC CARTHY, CHARLOTTE, was the author of one performance; published, apparently, with the view to introduce some proposals for printing a book, called *Justice and Reason faithful Guides to Truth*; which, however, we believe was never made public. It is entitled

The Author and Bookseller. Dr. Piece. 8vo. N. D. [1765.]

MCDONALD, ANDREW, was born at Leith, the son of George Donald, a gardener there (the M^c was prefixed by our author on his coming to London). By the assistance of Bishop Forbes, of Leith, he received a liberal education, and for some time had the charge of a chapel in Glasgow; in which city he made his maiden essay in the novel way, by the publication of *The Independent*. He afterwards came to London, and wrote many ingenious pieces in the newspapers; they were chiefly lively, satirical, and humorous, and his signature was Matthew Bramble. He was highly gifted with genius, and abundantly stored with scientific and classical knowledge; but, for want of connexions in this kingdom, and proper opportunity to force his talents into notice, he struggled with great distress; and, in the 33d year of his age, died at Kentish Town, Aug. 22, 1790, a victim to a lingering infirmity, leaving a wife and infant daughter in a state of extreme indigence. A volume of his *Miscellaneous Works* was published in 8vo. 1791, in which were comprised the following dramatic pieces:

1. *The Fair Apostate*. T.

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2. *Love and Loyalty*. O.

3. *Princess of Tarento*. C.

4. *Vimonda*. T. 8vo. 1788.

MACHIN, LEWIS. Concerning this author we find nothing upon record, but that he lived in the reign of King James I. and wrote one dramatic piece, which we find reprinted in Dodsley's *Collection of Old Plays*, entitled

The Dumb Knight. Com. 4to. 1608.

MACKENZIE, HENRY. This gentleman is a native of Scotland; and, for the elegance of his writings, has been sometimes called the Addison of the North. He commenced his career as an author by the publication, in 1771, of *The Man of Feeling*, a novel. In the same year appeared his *Pursuits of Happiness*, a poem; which was followed by *The Man of the World*, and *Julia de Roubigné*, novels. In 1779, when a society of literary gentlemen at Edinburgh came to the resolution of publishing a periodical paper, Mr. Mackenzie, then of the exchequer in that city, was intrusted with the conduct of the work. His numerous papers in *The Mirror*, the first production of that society, are particularly distinguished for elegance and neatness. *The Lounger* succeeded, to which he likewise contributed many excellent essays. In 1793, our author edited a quarto volume of *Poems by the late Rev. Dr. Thos. Blacklock, together with an Essay on the Education of the Blind, &c.* In the dramatic way, he is the author of,

1. *The Prince of Tunis*. T. 8vo. 1773.

2. *The Shipwreck*. T. 8vo. 1784.

3. *The Force of Fashion*. C. 1789. N. P.

4. *The White Hypocrite*. Com.

MACKLIN, CHARLES. This au-

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thor was a native of Ireland, born, as we have been informed, in the county of West Meath, and that the name of his family was M'Laughlin; which seeming somewhat uncouth to the pronunciation of an English tongue, he, on his coming upon the stage, anglicized it to that by which he was ever afterwards known. He is said to have been born as early as the 1st of May 1690, and, absconding from his mother, then a widow, came over to England in the year 1708. He was presently seduced into a marriage with a publican's widow in the Borough; but the circumstance coming to the ears of his friends, the widow was compelled to resign him (on the ground of non-age), and he was sent back to Ireland. Here forming an acquaintance with some under-graduates of Trinity College, Dublin, he took up the employment of badgeman in that college; read much for the improvement of his mind, and remained in that menial situation till he arrived at the age of 21. He then again came to London, associated with the frequenters of Hockley in the Hole, made a connexion with a strolling company, played Harlequin; and, after leading an extraordinary course of life, was again restored to his mother, and returned to his former station of badgeman in Trinity College. A third time, he quitted, and finally, his mother's superintendence, and arrived in England in 1716. He first joined a company of players at Bristol, then attached himself to several strolling companies, and afterwards made his entrée at the theatre in Lincoln's Inn Fields; where his merit was first shown in a small character in Fielding's *Coffee-house Politician*, which in

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the hands of any other performer would have gone unnoticed. For several seasons he performed comic characters; and on the 10th of May 1735, was unfortunate enough to kill Mr. Hallam, an actor in the same theatre with himself (Drury Lane), and who was grandfather to the present Mrs. Mattocks. The dispute originated about a wig, which Hallam had on in Fabian's *Trick for Trick*, and which the other claimed as his property; and, in a warmth of temper, he raised his cane, and gave him a fatal stroke in the eye. He was brought to trial in consequence; but no malicious intent appearing in evidence, he was acquitted. On the 14th of February 1741 he established his fame as an actor, in the character of Shylock, in *The Merchant of Venice*, and restored to the stage a play which had been forty years supplanted by Lord Lansdowne's *Jew of Venice*. Macklin's performance of this character so forcibly struck a gentleman in the pit, that he as it were involuntarily exclaimed,

This is the Jew

That Shakspeare drew.

It has been said that this gentleman was Mr. Pope; and that he meant his panegyric on Macklin as a satire against Lord Lansdowne.

The manager and performers having about this time disagreed, Macklin and several of the most eminent of the company, among whom was Mr. Garrick, revolted; and a formal agreement was signed, by which they bound themselves not to accede to any terms which might be proposed to them by the patentee, without the consent of all the subscribers. The contest between the manager and the seceders became soon very un-

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equal. The latter found all applications for a new patent ineffectual. There was now no remedy left, but to agree with the manager upon the best terms that could be obtained. Some of the principal actors, and such as were absolutely necessary to the conducting of the theatrical machine, were admitted to favour upon equal terms, and were allowed the same annual stipends which they enjoyed before the secession; others of less consequence were abridged of half their income. The manager ascribed this revolt of the players chiefly to Mr. Macklin; and him he determined to punish for his ingratitude. To the rest he was reconciled; but eternal banishment from his theatre was the doom which he pronounced on the man who had been once his friend and adviser. Macklin had no inclination to become the 'scape-goat in this business; and he urged Mr. Garrick to abide by the articles of their agreement; by which it was covenanted, that neither of the contracting parties should accommodate matters with the patentee without including the other. Mr. Garrick could not but acknowledge the justice of Macklin's plea; he declared that he was ready to do all in his power to fulfil his agreement; but as the manager continued obstinate in his resolution to exclude Mr. Macklin, it could not reasonably be expected that he should, by an obstinate perseverance in a desperate contest, greatly injure his own fortune, and absolutely be the means of starving eight or ten people, whose fate depended on his accommodating the dispute with Fleetwood. He offered Mr. Macklin the sum of 6*l.* to be paid weekly out of his income, for a certain

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time, till the manager could be brought into better temper, or he (Macklin) should have it in his power to provide for himself suitably to his rank in the theatre. He also obtained a promise of Mr. Rich to give Mrs. Macklin a weekly salary of 3*l.* These proposals were strenuously rejected by Macklin, who persisted in his claim of Mr. Garrick's absolutely fulfilling the tenour of their compact. Mr. Garrick, notwithstanding the perseverance of Macklin, accepted Fleetwood's proposals, and entered into covenant with him, for that season, at a very considerable income. His reception, however, in the part of Bayes (*Rehearsal*), was very disagreeable. When the curtain drew up, the playhouse showed more like a bear-garden than a Theatre Royal. The most terrible noises issued from boxes, pit, and galleries. Garrick, as soon as he entered, bowed very low several times, and entreated to be heard. Peas were thrown upon the stage, and he was saluted with loud hisses, and continual cries of—*Off! Off!* This theatrical tempest lasted two nights. At last, the ardour of Macklin's party began to relax, and Garrick recovered the public favour. Mr. James Lacy, however, who succeeded Fleetwood in the management, brought about a revolution in the theatre, in 1747-8. He forgot all former disputes, and engaged Macklin and his wife at a very considerable salary. In the spring of 1748, Sheridan, then manager of the Dublin theatre, offered our author and his wife 800*l.* per year, for two years, which he accepted, and they soon after landed in Dublin to perform their engagements. But Macklin's disposition to jealousy and dissatis-

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faction still prevailed; for scarcely had he been a month in Dublin, when he began to find out, that the manager chose to perform tragedies as well as comedies at his theatre; that his own name stood in larger characters than his in the play-bills; and a variety of similar grievances; not considering that his and his wife's salaries were fixed at all events for two years; and that any reasonable arrangement which the manager might adopt for his own emolument would the better enable him to perform the contract: but consideration was lost upon a man of Macklin's temper, when once resolved; he therefore gave a loose to his passions, which at last became so intolerable, that Sheridan determined to shut the doors of his theatre against both him and his wife. This, however, so far from bringing him to reason, provoked his irritability the more. He several times presented himself at the stage door, but found no admittance. He next sent the manager an attorney's letter, but received no answer. He then commenced a chancery-suit; and, after waiting the whole winter unemployed, he returned to England several hundred pounds minus, and a snug lawsuit upon his shoulders into the bargain. On his return to England, he commenced manager at Chester for that season; and in the winter was engaged at Covent Garden Theatre, where he performed *Mercutio* during the celebrated run of *Romeo and Juliet* between the two houses. Towards the close of the year 1753, having obtained from Mr. Garrick the use of his theatre for that night, Macklin took a formal leave of the stage, in a prologue written on the occasion,

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in which he introduced his daughter as an actress to the protection of the public.—What induced him to quit the stage in the full vigour of fame and constitution, was one of those schemes which he had long previously indulged himself in, of suddenly making his fortune by the establishment of a tavern and coffee-house, in the Piazza, Covent Garden; to which he afterwards added a school of oratory, upon a plan hitherto unknown in England, founded upon the Greek, Roman, French, and Italian societies, under the title of *The British Inquisition*. The first part of this plan was opened on the 11th of March 1754, by a public ordinary (which was to be continued every day at four o'clock, price three shillings), where every person was permitted to drink port, or claret, or whatever liquor he should choose; a bill of fare, it must be confessed, very encouraging, even in those times, and which, from its cheapness and novelty, drew a considerable resort of company for some time; generally consisting of wits, authors, players, templars, and lounging men of the town. Of the other part of this plan, which he called *The British Inquisition*, and which he opened on the 22d of November in the same year, it is impossible to think, without ascribing to the author a degree of vanity almost bordering on madness. With very few qualifications as a critic, much success could not be augured from the lectures. The event turned out so; as, in a little time, the few who resorted to his rooms gave up all ideas of improvement, and the whole assumed an air of burlesque; which was still heightened by the gravity of Macklin, who, trusting to the

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efficiency of his own powers, appeared every night full dressed, dictating to the town in all the airs of superior intelligence. Foote stood at the head of the wits and laughers on this occasion. To a man of his humour, Macklin was as the dace to the pike, a sure prey. He accordingly made him his daily food for laughter and ridicule, by constantly attending his lectures, and, by his questions, remarks, and repartees, kept the audience in a continual roar. Most people, except the projector, saw the seeds of a speedy dissolution in the very principles of this scheme. In the first place, it was upon a large and expensive scale, and quite novel in this country; it, therefore, not only required a greater capital than Macklin was master of, but much greater talents; as he had neither learning, reading, figure, nor elocution, for the oratorical part; nor assiduity, knowledge, or temper, for keeping a coffee-house and tavern. While he amused himself with drilling his waiters, or fitting himself for the rostrum, by poring over the Athenian Oracle, or Parliamentary Debates, his waiters, in return, were robbing him in all directions; his cook generally went to market for him, and his principal waiter was his principal butler: in short, Macklin had left himself little more to do in the essential parts of this business, than paying the bills; and these soon poured in upon him so fast, that he could not even acquit himself of this employment. Accordingly, the next winter ultimately decided the question, as we find him a bankrupt on the 15th of February 1755, under the title of vintner. On his examination before the commissioners of bank-

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ruptcy, every thing turned out to his character but his prudence; and in the end he paid twenty shillings in the pound. Macklin now joined Barry in founding a new theatre in Dublin; and, in the spring of 1757, went to Ireland along with Barry and Woodward, who was admitted as partner, and was present at laying the foundation-stone of Crow Street Theatre. About the September of the same year, Barry, having obtained a sufficient number of subscribers to his new theatre, and arranged every other matter relative to his great design, returned to London, leaving Macklin as his *locum tenens*; who, to do him justice, was so very vigilant and industrious in all the departments of his trust, that, upon Barry's return to Dublin, towards the close of the summer of 1758, the theatre was nearly ready for their performance.—Mrs. Macklin died about this time, before her husband could receive any benefit from her engagement; and he seemed much afflicted at her loss, as her judgment and good sense often kept him within the pale of propriety. Crow Street Theatre opened on the 23d of October 1758, with an occasional prologue, spoken by Barry, after which was performed the comedy of *She Would and She Would not*. Macklin joined this corps as soon as decency for the loss of his wife would admit; and, on the 10th of September 1759, married a Miss Elizabeth Jones, with whom he had become acquainted at Chester; but such was the versatility of his temper, that he not only quitted his engagements with Barry and Woodward, and returned to London in the middle of December of the same year, but made an en-

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agement to perform at Smock Alley (the opposition house) towards the close of that season; which, however, he did not fulfil. Macklin, now, had greater projects than joining the Irish theatres: at this time he got an engagement at Drury Lane, at a very considerable salary; and besides had it in meditation to bring out his farce of *Love à-la-Mode*;—which, though it met with some opposition in the beginning, afterwards received such applause, both in London and Dublin, as made amends for all his former dramatic miscarriages, and crowned him with no inconsiderable share of reputation. It was not long before Macklin transferred himself from Drury Lane to Covent Garden Theatre, and never, we believe, returned to the former. In February 1773, however, he committed a notorious trespass upon tragic ground, by attempting the very difficult part of *Macbeth*. We honoured his spirit on this occasion, and wish that we were authorized to record his success. From the thorough knowledge and admirable conception which he displayed in the character, we could not but regret that he did not attempt it at an earlier period of his life, before the town was so much impressed with the excellence of his comic performance, as to receive with prejudice his efforts in a different walk. Mr. Macklin more than satisfied the expectations of his friends, and had every reason to complain of a want of candour in those who opposed him. Various altercations from time to time created a very strong party against Mr. Macklin; and, on Nov. 18, when he was to have played Shylock, as soon as the curtain drew up the cry was ge-

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neral for Mr. Colman to make his appearance. Macklin advanced, in the dress of Shylock, from behind the scenes, and humbly supplicated to be heard; but a general uproar took place, and he was forced to retire. He next appeared in his own clothes, but the attempt was fruitless. Messrs. William Augustus Miles and James Sparks seemed to be the leaders of the opposition; and the latter stood up upon his seat, with a written paper, anxious to communicate its contents to the house, but he was not suffered to read it. During this time successive embassies were dispatched from the manager, in the persons of Bensley, Woodward, Reinhold, and Clarke; but all to no purpose: nothing would satisfy them but the appearance of Mr. Colman; and they openly declared, that unless Mr. Colman would come forth, they would tear up the benches. Soon afterwards Mr. Bensley brought in a board, on which was written in chalk, in large characters, “At the command of the public, Mr. Macklin is discharged:” a roar of applause ensued. An attempt was then made to perform *She Stoops to Conquer*; but the cry was still for Mr. Colman to confirm the written declaration in person. Matters now became very serious. The ladies were desired to withdraw, and the gentlemen in the pit and boxes united. On their beginning to tear up the seats, Mr. Colman advanced. The house became quiet: and the manager began with observing, that, “as this was his first appearance on any stage, he hoped for their indulgence.”—This seasonable piece of wit conciliating the general favour, he told them with an

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audible voice, that "it was the
 "intent of the proprietors of that
 "theatre to comply with the
 "commands of the public, even
 "to the minutest particulars, and
 "asked them if it was their pleasure
 "that Mr. Macklin should be dis-
 "charged?" The whole, as with
 one voice, cried "Yes." Mr.
 Colman replied, "He is dis-
 "charged."

Macklin now went to law with
 his adversaries, Lee, James, Aldus,
 Miles, and Clarke, and substan-
 tiated his losses. May 11, 1775,
 the court proceeded to state the
 Judges' report, in order to pro-
 nounce judgment against the of-
 fenders; and after it was deter-
 mined that they should make
 Macklin a reasonable compen-
 sation in damages for two years
 salary at one hundred pounds
 each, two benefits at two hun-
 dred pounds each, and all his
 expenses out of pocket,—Macklin
 generously relinquished the whole
 of his damages, upon the follow-
 ing terms: "To have his law
 "expenses reimbursed him; the
 "gentlemen to take one hundred
 "pounds worth of tickets for his
 "daughter's benefit; one hun-
 "dred pounds worth of tickets
 "for his own benefit; and one
 "hundred pounds worth of tickets
 "for the benefit of the theatre on
 "the first night of his being re-
 "instated in his employment." Lord Chief Justice Mansfield, upon
 hearing this, said to Macklin, *You
 have met with great applause to-
 day: you never acted better.*

After this, our author occasionally
 performed, and paid a visit to Dub-
 lin during Mr. Daly's management.

On the 26th of November 1788,
 while representing at Covent Gar-
 den theatre the character of Sir
 Pertinax MacSycophant, in his own

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comedy (*The Man of the World*),
 he suddenly lost his recollection,
 and addressed the audience, in-
 forming them, that, unless he
 found himself more capable, he
 should not again venture to solicit
 their attention. After this, how-
 ever, he appeared again; and in
 the middle of the character of Shy-
 lock, for his own benefit, May 7,
 1789, his memory failed him in
 the same manner, and the part
 was finished by Mr. Ryder. Find-
 ing himself now wholly incapable
 of performing, he retired with re-
 gret from the stage; and four
 years after, by the advice of his
 friends, his two pieces, *The Man
 of the World*, and *Love à-la-Mode*,
 were, under the superintendence
 of Mr. Murphy, first printed, and
 offered to the public, by subscrip-
 tion; when the large contributions
 of several distinguished characters
 amounted to upwards of 1500*l.*
 which, under the direction of Dr.
 Brocklesby, John Palmer, Esq. and
 Mr. Longman, trustees, was laid
 out (agreeable to the proposals)
 in purchasing an annuity of 200*l.*
 for Mr. Macklin, and of 75*l.* for
 Mrs. Macklin (his second wife)
 in case she survived him. This
 great Nestor of the stage died July
 11, 1797, said to be aged 107; and
 his remains were interred in a
 vault under the chancel of Covent
 Garden church.

Mr. Macklin was in his private
 character a tender husband, a good
 father, and a steady friend. To
 his firmness and resolution in sup-
 porting the rights of his theatrical
 brethren, it was owing that they
 have been relieved from a species
 of oppression to which they had
 been ignominiously subjected for
 many years, whenever the caprice
 or malice of their enemies chose to
 exert itself. We allude to the

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prosecution which he commenced and carried on against a set of insignificant beings, who, calling themselves THE TOWN, used frequently to disturb the entertainments of the theatre, to the terror of the actors, as well as to the annoyance and disgrace of the public.

His merit as a comedian in various characters is too well known to need our taking up much time in expatiating on it, particularly in Sir Gilbert Wrangle in *The Refusal*, Don Manuel in *She Would and She Would not*, Sir Archy M'Sarcasm in his own farce of *Love à-la-Mode*, and Sir Pertinax Mac Sycophant in *The Man of the World*. He was also esteemed very capital in the character of Shakspeare's Iago; but the part in which he was long allowed to shine without a competitor was that of Shylock.

Mr. Macklin's merit as a writer will be more particularly enlarged on in our accounts of his respective works in the second and third volumes. It will be therefore needless to anticipate here what we shall there have to say; and consequently it will be sufficient to point out his performances to the reader's further observation by an enumeration of their titles in the following list; viz.

1. *King Henry the Seventh*; or, *The Popish Impostor*. T. 8vo. 1746.

2. *A Will or no Will*; or, *A Bone for the Lawyers*. F. 1746. N. P.

3. *The Suspicious Husband criticized*; or, *The Plague of Envy*. F. 1747. N. P.

4. *The Fortune Hunters*; or, *The Widow bewitched*. F. 1748. N. P.

5. *Covent Garden Theatre*. D. S. 1752. N. P.

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6. *Love à-la-Mode*. F. 1760. 4to. 1793.

7. *The Married Libertine*. C. 1761. N. P.

8. *The True-born Irishman*. F. 1763. N. P. This was afterwards acted under the title of

The Irish Fine Lady. F. 1767. N. P.

9. *The True-born Scotchman*. C. 1764. N. P. Since acted at Covent Garden, under the title of

The Man of the World. C. 1781. 4to. 1793.

M'LAREN, ARCHIBALD, is a native of the Highlands of Scotland, and was born on the 2d of March 1755. At a very early period of life he entered the army, and served under Generals Howe and Clinton in the American war. When the troops lay in winter-quarters, he frequently attempted to entertain the public with some of his little poetical pieces in the Philadelphia and New York papers. A short time before the conclusion of the war, the regiment to which he belonged was draughted and returned to Scotland to recruit; where, through the interest of Captain Walker, the recruiting-officer, his musical farce of *The Coup de Main* was introduced to Mr. Jackson, then manager of the Edinburgh theatre, who approved of it, and had it performed in 1783.

At the conclusion of the war, our author obtained his discharge, and steered his course for Dundee, where he had formerly been recruiting. The Edinburgh company happened to be there at the same time; and Mr. Sutherland, who seceded from them at the end of the season, prevailed upon M'Laren to accompany him to join Mr. Ward's itinerant troop at Montrose; where, though he proved but a very indifferent performer in

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English parts (having a strong touch of the Scotch accent upon his tongue), he was allowed some merit in Scotch, Irish, and French characters; but his own *Highland Drover* was the part in which he was inimitable. In this little piece, the Drover speaks in Gaelic, and the other characters in English, which creates a laughable equivocation; and it has been frequently performed in many towns in Scotland. About the time when the murder of Louis the XVIth took place, the subject of our present notice (having a wound in his head which reduces him to a state of insanity when he tastes liquor), listed as sergeant in the Dunbartonshire Highlanders, and accompanied them to Guernsey, where they remained two years. Mr. Bernard, from Covent Garden theatre, arrived in the island with a company of comedians, and hired M'Laren as prompter; and there several of his pieces were performed. From Guernsey the regiment was ordered to Ireland, about a twelvemonth before the insurrection broke out. From Portarlington M'Laren sent a farce, called *What News from Bantry Bay?* to Mr. Daly, who speedily wrote him an answer, approving of the piece, and desiring an interview; but when he arrived in Dublin, he found that the manager dared not bring out the farce, because it touched upon the United Irishmen, who were then making secret preparations for the rebellion.

A few weeks after the battle of Vinegar Hill, M'Laren was discharged at Geneva barracks, and made the best of his way to London, flattering himself with the hopes of getting some of his pieces brought upon the stage; but he

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was not aware of the many obstacles that lay in his way. It is true, indeed, two of his interludes were in preparation to appear at different benefits, but by some fatality he was disappointed in both.

He has since continued publishing little dramatic productions, the profits of which are the sole support of himself and family; and he says that his endeavours have been countenanced by many of the first characters in the nation: the Prince and Princess of Wales, the Dukes of York, Cumberland, Kent, Sussex, and Gloucester, with many of the nobility and gentry, having honoured his subscription-list with their names.

We subjoin a statement of his performances in the dramatic way; many of which really exhibit a considerable degree of talent; and some of them might, we think, if revised by a person versed in theatrical business, stand a chance of success on the stage.

1. *The Conjuror*. F. 12mo. 1781.
2. *The Coup de Main*. M. E. 12mo. 1784.
3. *Humours of Greenock Fair*. M. Int. 12mo. 1789.
4. *Siege of Perth*. Ent. 1792.
5. *Old England for Ever*. C. O. 12mo. 1799.
6. *Negro Slaves*. M. E. 12mo. 1799.
7. *Humours of the Times*. C. O. 12mo. 1799.
8. *Soldier's Widow*. Mus. Ent. 12mo. 1800.
9. *Monopolizer Outwitted*. M. E. 12mo. 1800.
10. *The Chance of War*. M. D. 12mo. 1801.
11. *Fashion*. M. E. 12mo. 1802.
12. *The First of April*. M. E. 12mo. 1802.

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13. *Lottery Chance*. Mus. Dr. 12mo. 1803.

14. *Britons to Arms*. M. D. 12mo. 1803.

15. *Saw ye Bony coming*. M. D. 12mo. 1804.

16. *A Touch at the Times*. M. E. 12mo. 1804.

17. *The Coronation*. Mus. Ent. 12mo. 1804.

18. *The Days we live in*. D. P. 12mo. 1805.

19. *Kenneth King of Scots*. M. D. 12mo. 1807.

20. *The Highland Drover*. Date not known.

21. *What News from Bantry Bay?* F.

22. *The First Night's Lodging*. F. 12mo.

To him also has been ascribed,

23. *The American Slaves*. C. O. 1792.

MACLAURIN, JOHN, LORD DREGHORN, was the son of Mr. Colin Maclaurin, a very eminent writer on the mathematics, and was born at Edinburgh, Dec. 15, 1734, O. S. He received the rudiments of his education at the grammar-school of Edinburgh, and afterwards went through the usual academical course at the university of that city. In August 1756 he was admitted a member of the Faculty of Advocates at Edinburgh. In 1782 a Royal Society was established in Edinburgh, of which Mr. Maclaurin was one of the original constituent members. He soon after read before them an Essay to prove that Troy was not taken by the Greeks. After having for many years practised with great assiduity and success at the Scottish bar, Mr. Maclaurin was called to the bench Dec. 28, 1787, by the title of Lord Dreghorn. After discharging the duties of this important office for many years, with the greatest

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credit, he died of a putrid fever, on the 24th of December 1796. As an author, Lord Dreghorn will perhaps be thought to make no very conspicuous figure. He published *An Essay on Literary Property*, in 1772; *A Collection of Criminal Cases*, in 1774; and an *Essay on Patronage*, in 1776. Lord Dreghorn, during the years 1792 to 1795, kept a journal or diary, in which he recorded the various events that happened in Europe during that period, and wrote his observations upon them with the greatest freedom. From this diary he made a selection, with the intention that it should be published after his death, which has since been done. His poetical pieces are not very numerous, nor do they rank very high. He kept a private printing-press many years for his amusement, and printed several of his small poems, which were circulated among his friends.

The following pieces in the dramatic way are ascribed to him:

1. *Hampden*. T. 8vo. 1799.
2. *The Public*. T. 8vo. 1799.
3. *The Philosopher's Opera*.

A selection of his Lordship's works was printed in 2 vols. 8vo. 1799.

MAC NALLY, LEONARD, was born in Dublin, the son of a merchant, and educated for the profession of the law. He entered a student of the Middle Temple in 1774, and was called to the Irish bar in 1776, where he argued several cases with considerable reputation. In 1782 he wrote a very sensible pamphlet, called *The Claims of Ireland*. In 1783 we find him again in London, distinguishing himself by speeches at the Shakspeare tavern in favour of the memorable coalition. He was for some years editor of *The Public Ledger*, and

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was afterwards concerned in other newspapers.

Mr. Mac Nally, however, several years since returned to Ireland, where he is now, we believe, one of the leading barristers. He has written the following dramatic pieces, most of which have been successful on the stage:

1. *The Apotheosis of Punch*. Sat. Masque. 8vo. 1779.

2. *Ruling Passion*. C. O. 1779. N. P.

3. *Prelude for Covent Garden*. 1782. N. P.

4. *Retaliation*. F. 8vo. 1782.

5. *Coalition*. M. F. 1783. N. P.

6. *Tristram Shandy*. S. S. Bagatelle. 8vo. 1783.

7. *Robin Hood*. C. O. 8vo. 1784.

8. *Fashionable Levities*. C. 8vo. 1785.

9. *April Fool*. F. 1786. N. P.

10. *Richard Cœur de Lion*. O. 8vo. 1786.

11. *Critic upon Critic*. Dram. Medley. 8vo. 1792.

12. *Cottage Festival*. Op. 1796.

MACREADY, WILLIAM, is a native of Dublin, and was bred to the business of an upholsterer by his father, who carried on that trade there to a considerable extent. He declined this business, however, for the stage; and having performed in almost all the Irish theatres, was in Mr. Daly's company when Mr. Macklin paid his last visit to Ireland. Desirous of appearing in his own comedy of *The Man of the World*, he allotted the character of Egerton to Mr. Daly; but as he gave his instructions too harshly, the manager resigned the part to Macready, who paid such attention to the author, and performed the character so much to his satisfaction, that he procured him an en-

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gagement at Covent Garden, where he made his first appearance in *Flutter (Belles' Stratagem)*, 1786. He afterwards became manager at Birmingham; and having left Covent Garden in consequence of a disagreement about salary, opened the Royalty Theatre on the plan of Sadler's Wells, for the winter. This scheme proved unsuccessful, and he then obtained the management of the Sheffield company. He afterwards undertook the Manchester theatre; in which concern he failed, and became a bankrupt in Nov. 1809. His wife, who was likewise on the stage, died in 1804. He is author of,

1. *The Bank-note*. C. 8vo. 1795.

2. *Irishman in London*. F. 8vo. 1793, 1799.

To him has been ascribed (but we believe without foundation),

3. *The Village Lawyer*. F. [12mo. 1795.]

MACROE, —, is supposed to be the author of

The Patriot Chief. T. 8vo. 1784.

MADDEN, DR. SAMUEL. We are sorry that we are able to give no other account of this benefactor to his country than the present slight and imperfect one. He is said to have been born in Ireland, in 1686, and educated at Dublin, where he resided the greater part of his life. In the year 1729, however, he appears to have been in England; and having written a tragedy was, as he himself says, tempted to let it come out, by the offer of a noble study of books from the profits of it. In 1732 he published *Memoirs of the twentieth Century*; a book which for some reason now unknown was in a few days totally suppressed. In 1740 we find him in his native country, and in that

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year setting apart the sum of one hundred pounds to be distributed in premiums for the encouragement of arts, manufactures, and science; and the same sum he continued to bestow every year while he lived. The good effects of these well-applied benefactions have been very sufficiently felt in the kingdom where they were given, and have even extended their influence to its sister country, having given rise to the society for the encouragement of arts and sciences in London. In an oration, spoken at Dublin Dec. 6, 1757, by Mr. Sheridan, that gentleman took occasion to mention Dr. Madden's bounty, and designed to have proceeded in the following manner, but was prevented by observing our author to be then present. Speaking of the admirable institutions of premiums, he intended to have gone on thus:—"whose author, had he
 " never contributed any thing further to the good of his country,
 " would have deserved immortal
 " honour, and must have been
 " held in reverence by latest posterity. But the unwearied and
 " disinterested endeavours during
 " a long course of years, of this
 " truly good man, in a variety of
 " branches, to promote industry,
 " and consequently the welfare of
 " this kingdom; and the mighty
 " benefits which have thence resulted to the community; have
 " made many of the good people
 " of Ireland sorry, that a long-talked-of scheme has not hitherto been put in execution; that
 " we might not appear inferior in
 " point of gratitude to the citizens
 " of London, with respect to a
 " fellow-citizen * (surely not with
 " more reason), and that, like them,

* Sir John Barnard.

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" we might be able to address our
 " patriot, *Præsenti tibi maturos*
 " *largimur honores.*"

Dr. Madden was possessed of some church preferment in Ireland, and died the 30th of Dec. 1765.

The play which he wrote in his youth was called

Themistocles, the Lover of his Country. T. Svo. 1729.

Dr. Madden also wrote another tragedy, which he left as a legacy to Mr. Sheridan; but we know not in whose possession it now remains.

MAIDWELL, L. The times of this gentleman's birth and death are not recorded by any of the writers. It appears, however, that he lived in the reign of Charles II. and kept a private school in London for the education of young gentlemen; during the recesses from which very fatiguing employment, it is probable that, by way of amusement, he wrote the play published in his name, viz.

The Loving Enemies. C. 4to. 1680.

MALKIN, BENJAMIN HEATH, was educated at Harrow school, and was considered as one of the greatest ornaments of that establishment. He was afterwards entered of Trinity College, Cambridge, where he took the degrees of bachelor and master of arts. He is now LL. D. and head master of the chartered school of Bury St. Edmund's, Suffolk. His principal literary productions are, *The Scenery, Antiquities, and Biography of South Wales; Essays on Subjects connected with Civilization; A Father's Memoirs of his Child* [This amiable child, Thomas Williams Malkin, whose proficiency in writing, drawing, geography, and languages, com-

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bined with the uncommon powers of his understanding, memory, and imagination, excited the utmost astonishment of his friends, and justly ranked him among the most extraordinary prodigies of early genius that have ever appeared in the world, died at Hackney, July 31, 1802, aged six years and nine months!]; a new translation of *Gil Blas*; and

Almahide and Hamet. T. 8vo. 1804.

MALLET, DAVID. The following account is chiefly collected from Dr. Johnson's life of him:

He was by original one of the Macgregors, a clan that became about ninety years ago, under the conduct of Robin Roy, so formidable and so infamous for violence and robbery, that the name was annulled by a legal abolition; and when they were all to denominate themselves anew, the father, we suppose, of this author called himself Malloch.

David Malloch was, by the penury of his parents, compelled to be *janitor* of the high school at Edinburgh; a mean office, of which he did not afterwards delight to hear. But he surmounted the disadvantages of his birth and fortune; for when the Duke of Montrose applied to the college of Edinburgh for a tutor to educate his sons, Malloch was recommended; and with his pupils made afterwards the tour of Europe; nor is he known to have dishonoured his credentials.

We shall exhibit the series of his dramatic works at the conclusion of this article. The precise order in which his other performances were written, the plan of our work does not demand. His first production, however, was the ballad of *William and Margaret*, which

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was followed by *The Excursion*, a poem on verbal criticism, &c.

Having cleared his tongue from his native pronunciation, so as to be no longer distinguished as a Scot, he seemed inclined to disencumber himself from all adherences to his original, and took upon him to change his name from Scotch Malloch to English Mallet, without any imaginable reason of preference which the eye or ear can discover. What other proofs he gave of disrespect to his native country we know not; but it was remarked of him, that he was the only Scot whom Scotchmen did not commend. Our biographer might have added, that he was the only one whom they did not lament. The news of his death was followed by no encomiums on his writings or his virtues. A greater display of sorrow, and more scanty marks of respect, did not attend the memory of Warburton, whose various merits might at least have entitled him to such praise as his numerous sacerdotal parasites could bestow.

In 1734 he took the degree of M. A. at St. Mary Hall, Oxford.

In 1740, when the Prince of Wales had a separate court, he made Mallet his under-secretary; and when it was found that Pope had clandestinely printed an unauthorized number of *The Patriot King*, Bolingbroke employed Mallet (1747) as the executioner of his vengeance. Mallet had not virtue, or had not spirit, to refuse the office; and was rewarded, not long after, with the legacy of Lord Bolingbroke's works, which were published with success very much below our editor's expectation.

In consequence of a thousand pounds left by the Dutchess of Marlborough, he undertook to

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write the life of the Duke her husband. From the late Duke he had likewise a pension to promote his industry. He talked much of the progress he had made in this work, but left not, when he died, the smallest vestige of any historical labour behind him.

In the political disputes which commenced at the beginning of the present reign, Mr. Malloch took part with his countryman Lord Bute, to serve whom he wrote his tragedy of *Elvira*, and was rewarded with the office of keeper of the book of entries for ships in the port of London, to which he was appointed in the year 1763. He enjoyed also a considerable pension, which had been bestowed on him for his success in turning the public vengeance upon Byng, by means of a letter of accusation under the character of *A Plain Man*.

Towards the latter end of his life, he went with his wife to France; but after a while, finding his health declining, he returned alone to England, and died in April 1765.

He was twice married, and by his first wife had several children. One of his daughters we have already mentioned in the course of this work. [See CELISIA, MRS.] His second wife was the daughter of a nobleman's steward, who had a considerable fortune, which she took care to retain in her own hands.

Mr. Malloch's stature was diminutive, but he was regularly formed. His appearance till he grew corpulent was agreeable, and he suffered it to want no recommendation that dress could give it. His conversation was elegant and easy. The rest of his character may, without injury to his memory, sink into silence. See, however, his letter to Derrick,

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published in a collection, 2 vols. 12mo. 1767, vol. ii. p. 21.

As a writer, he cannot be placed in any high class. There is no species of composition in which he was eminent. His dramas had their day, a short day, and are forgotten. His life of Bacon is known, as it is appended to Bacon's volumes, but is no longer mentioned. The titles of his plays are,

1. *Eurydice*. T. 8vo. 1731.
2. *Mustapha*. T. 8vo. 1739.
3. *Alfred*. M. in conjunction with Thomson. 8vo. 1740.
4. *Alfred*. M. altered. 8vo. 1751.
5. *Britannia*. M. 8vo. 1755.
6. *Elvira*. T. 8vo. 1763.

MAN, HENRY. This gentleman was born in London in 1747; and at an early age placed under the tuition of the Rev. John Lamb, of Croydon. At the age of fourteen, he had acquired a general knowledge of the Latin and French languages; but his natural vivacity and impatience of control was the cause of his leaving school sooner than he otherwise would have done. When fifteen years old, he was placed as clerk in a mercantile house in the city; where he employed his leisure hours in the study of our best English authors, especially the poets. From his infancy he had shown a strong partiality for poetry, by writing verses on every little occasion that offered. Some of his early productions he published in 1770, in a small 12mo. volume, entitled *The Trifler*. In 1774 he wrote some cursory *Thoughts on Learning*, in a series of letters, and some other essays, which were published in Woodfall's *Morning Chronicle*, and many of which afterwards appeared in vol. i. of *The Spirit of the Public Journals*. In

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1775 he wrote a novel, entitled *Bentley, or the Rural Philosopher*; and soon after retired to Reading, Berks, where he produced many little poems. In this year he published anonymously,

1. *Cloacina*. Comi-Trag. 4to. 1775.

He was also author of,

2. *The Elders*. F. 1780. N. P.

His *Cloacina* was a satire on the best writers of the time, in which the peculiarities of their style were well imitated. It commences at the fifth act, because, as we are informed in the dedication, "he had found that it was fashionable to make the four first acts of no importance at all." Mr. Man was appointed deputy secretary to the South Sea Company; and this situation he held till his death, which happened Dec. 4, 1799. He possessed a strong natural genius, assisted by a very retentive memory. He was rather eccentric in some of his opinions; professing a rooted disgust for all literary acquirements beyond the English language, which, he insisted, was sufficient for all purposes; contending, that whatever is worthy of notice in ancient authors is to be found in excellent translations in our own language. His works were collected in 2 vols. 8vo. and published by his friends in 1802.

MANGIN, EDWARD, A.M. translated from the French

Hector. T. 8vo. 1810.

He was also author of *The Life of Malesherbes*, from the French; *Oddities and Outlines*; *George the Third*, a novel; *An Essay on light Reading*, &c.

MANLEY, DE LA RIVIERE, was born in Hampshire, in one of those islands which formerly belonged to France, of which her father,

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Sir Roger Manley, was governor. He was the second son of an ancient family; and the better part of his estate was ruined in the civil war, by his firm adherence to Charles I. He had not the satisfaction of being taken notice of, nor was his loyalty acknowledged, at the Restoration. He was a brave gallant man, of great honour and integrity. He became a scholar in the midst of the camp, having left the university, at the age of sixteen, to follow the fortunes of Charles I. His temper had too much of the Stoic in it to attend much to the interests of his family. After a long time spent in the civil and foreign wars, he began to love ease and retirement, devoting himself to his study, and the charge of his little post, without following the court; and his great virtue and modesty debarring him from soliciting favours from such persons as were then at the helm of affairs, his deserts were buried and forgotten. In this solitude he wrote several pieces for his own amusement, particularly his Latin commentaries of the civil wars of England. He was likewise author of the first volume of that admired work, *The Turkish Spy*. One Dr. Midgeley, an ingenious physician, related to the family by marriage, had the charge of looking over his papers: among them he found that manuscript, which he reserved to his proper use, and by his own pen, and the assistance of some others, continued the work till the eighth volume was finished, without having the honour to acknowledge the author of the first.

The governor likewise wrote the history of the rebellion in England, Scotland, and Ireland; wherein the most material passages, battles,

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sieges, policies, and stratagems of war, are impartially related on both sides, from the year 1640, to the beheading of the Duke of Monmouth 1688, printed in 1719.

His daughter, our authoress, received an education suitable to her birth, and gave early discoveries of a genius, not only above her years, but much superior to what is usually found among her own sex. She had the misfortune to lose her mother while she was yet an infant—a circumstance which laid the foundation of many calamities that afterwards befel her.

The brother of Sir Roger Manley, who was of principles very opposite to his, joined with the parliament party; and, after Charles I. had suffered, he engaged with great zeal in the cause of those who were for settling a new form of government: in which, however, they were disappointed by the address of Cromwell, who found means to transfer the government into his own hands. During the heats and divisions which then prevailed, Mr. Manley, who adhered to the most powerful party, was fortunate enough to amass an estate, and purchased a title; but these, upon the Restoration, reverted back to the former possessor: so that he was left with several small children unprovided for. The eldest of these Sir Roger Manley took under his protection, bestowed a very liberal education on him, and endeavoured to inspire his mind with other principles than those which he had received from his father. This young gentleman had very promising parts; but, under the appearance of an open simplicity, he concealed the most treacherous hypocrisy. Sir Roger, who had a high opinion of his nephew's

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honour, as well as of his great abilities, on his death-bed bequeathed him the care of our authoress, and her youngest sister.

This man had by nature a very happy address, formed to win much upon the heart of unexperienced girls; and his two cousins respected him greatly. He placed them at the house of an old disagreeable aunt, who had been a keen partizan of the royal cause during the civil wars: she was full of the heroic stiffness of her own times, and would read books of chivalry and romance with her spectacles. This sort of conversation much infected the mind of our poetess, and filled her imagination with lovers, heroes, and princes; made her think herself in an enchanted region, and that all the men that approached her were knights-errant. In a few years the old aunt died, and left the two young ladies without control; which, as soon as their cousin, Mr. Manley, heard, he hasted into the country to visit them, and appeared in deep mourning, as he said, for the death of his wife: upon which the young ladies congratulated him, as they knew his wife was a woman of the most turbulent temper, and ill fitted to render the conjugal life tolerable. This gentleman, who had seen a great deal of the world, and was acquainted with all the artifices of seduction, lost no time in making love to his cousin, who was no otherwise pleased with it, than as it answered something to the characters she had found in those books which had poisoned and deluded her dawning reason. Soon after these protestations of love were made, the young lady fell into a fever, which had nearly proved fatal.

The lover and her sister never

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quitted the chamber for sixteen nights, nor took any other repose, than throwing themselves alternately upon a little pallet in the same room. Having in her nature a great deal of gratitude, and a very tender sense of benefits, she promised upon her recovery to marry her guardian; which, as soon as her health was sufficiently restored, she performed in the presence of a maid-servant, her sister, and a gentleman who had married a relation. In a word, she was married, and ruined.

The husband of our poetess brought her to London, fixed her in a remote quarter of it, forbade her to stir out of doors, or to receive the visits of her sister, or any other relations, friends, or acquaintance. This usage she thought exceedingly barbarous; and it grieved her the more excessively, since she married him only because she imagined he loved and doated on her to distraction; for, as his person was but ordinary, and his age disproportionate, being twenty years older than she, it could not be imagined she was in love with him. She was very uneasy at being kept a prisoner; but her husband's fondness and jealousy were made the pretence. She always loved reading, to which she was now more than ever obliged, as so much time lay upon her hands. Soon after she proved with child, and so perpetually ill, that she implored her husband to let her enjoy the company of her sister and friends. When he could have no relief from importunity (being assured that in seeing her relations she must discover his barbarous deceit), he thought it was best to be himself the relator of his villany: he fell upon his knees before her, with so much seeming

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confusion, distress, and anguish, that she was at a loss to know what could mould his stubborn heart into such contrition. At last, after venting a thousand well-counterfeited tears and sighs, he stabbed her with the wounding relation of his wife being still alive; and, with a hypocrite's pangs, conjured her to have some mercy on a lost man as he was, in an obstinate, inveterate passion, that had no alternative but death or possession. He urged, that, could he have supported the pain of living without her, he never should have made himself so great a villain; but, when the absolute question was, whether he should destroy himself, or betray her, self-love had turned the balance, though not without that anguish to his soul, which had poisoned all his delights, and planted daggers to stab his peace—that he had a thousand times started in his sleep with guilty apprehensions, the form of her worthy father perpetually haunting his troubled dreams, reproaching him as a traitor to that trust which in his departing moments he had reposed in him; representing to his tortured imagination the care he took of his education, more like a father than an uncle, with which he had rewarded him by effecting the perdition of his favourite daughter, who was the lovely image of his benefactor.

With this artful contrition he endeavoured to soothe his injured wife: but what soothing could heal the wounds she had received? Horror! amazement! sense of honour lost! the world's opinion! ten thousand distresses crowded her distracted imagination, and she cast looks upon the conscious traitor with horrible dismay! Her

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fortune was in his hands, the greater part of which was already lavished away in the excesses of drinking and gaming. She was young, unacquainted with the world, had never experienced necessity, and knew no arts of redressing it: so that, thus forlorn and distressed, to whom could she run for refuge, even from want and misery, but to the very traitor that had undone her? she was acquainted with none that could or would espouse her cause; a helpless, useless load of grief and melancholy!—with child!—disgraced!—her own relations either unable or unwilling to relieve her from this most deplorable state!

Thus was she detained by unhappy circumstances, and his prevailing arts, to wear away three wretched years with him, in the same house, though she most solemnly protests (and she has a right to be believed), that no persuasion could ever again reconcile her to his impious arms. Whenever she cast her eyes upon her son, it gave a mortal wound to her peace: the circumstances of his birth glared full on her imagination; she saw him, in future, upbraided with his father's treachery, and his mother's misfortunes. Thus forsaken of all the world, in the very morning of her life, when all things should have been gay and promising, she wore away three wretched years. Meantime her betrayer had procured for himself a considerable employment, the duties of which obliged him to go into the country where his first wife lived. He took leave of his injured innocent with much seeming tenderness, and made the most sacred protestations, that he would not suffer her nor her child ever to want.

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He endeavoured to persuade her to accompany him into the country; and, to seduce and quiet her conscience, showed her a celebrated piece written in defence of polygamy and concubinage. When he was gone, he soon relapsed into his former extravagances, forgot his promise of providing for his child and its mother, and inhumanly left them a prey to indigence and oppression. The lady was only happy in being released from the killing anguish of every day having before her eyes the object of her undoing.

When she again came abroad into the world, she was looked upon with coldness and indifference; that, which had been her greatest misfortune, was imputed to her as the most enormous guilt, and she was every where sneered at, avoided, and despised.—What pity is it, that an unfortunate, as well as a false step, should totally destroy a woman's fame! In what respect was Mrs. Manley to blame? In what particular was she guilty? To marry her cousin, who passionately professed love to her, and who solemnly vowed himself to be a widower, could not be guilt: on the other hand, it had prudence and gratitude for its basis. Her continuing in the house with him, after he had made the discovery, cannot be guilt; for, by doing so, she was prevented from being exposed to such necessities as would perhaps have produced greater ruin. When want and beggary stare a woman in the face, especially one accustomed to the delicacies of life, then indeed is virtue in danger, and they who escape must have more than human assistance.

Our poetess now perceived, that, together with her reputation, she

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had lost all the esteem that her conversation and abilities might have else procured her; and she was reduced to the deplorable necessity of associating with those whose fame was blasted by their indiscretion, because the more sober and virtuous part of the sex did not care to risk their own characters, by being in company with one so much suspected, and against whom the appearance of guilt was too strong. Under this dilemma, it is difficult to point out any method of behaviour by which she would not be exposed to censure: if she had still persisted in solitude, the ill-natured world would have imputed it to a cause which is not founded on virtue; besides, as the means of support were now removed by the perfidy of Mr. Manley, she must have perished by this resolution.

In this case, the reader will not be much surprised to find our authoress under the patronage of the Dutchess of Cleveland, a mistress of King Charles the Second, who was justly reckoned one of the most celebrated beauties of that age. Mrs. Manley was paying a visit to a lady of her Grace's acquaintance, when she was introduced into the favour of this royal courtesan; and, as the Dutchess of Cleveland was a woman of parts and genius, she could not but be charmed with the sprightliness of her conversation. She was fond of new faces, and immediately contracted the greatest intimacy with our poetess, and gave her a general invitation to her table. The lady, at whose house the Dutchess came acquainted with Mrs. Manley, soon perceived her indiscretion in bringing them together; for the love of novelty so far prevailed on the Dutchess, that

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herself was immediately discarded, and the affection formerly bestowed upon her was lavished on Mrs. Manley. This procured our poetess an inveterate enemy; and the greatest blow that was ever struck at her reputation was by that woman, who had been before her friend. She was not content with informing persons who began to know and esteem Mrs. Manley, that her marriage was a cheat, but even endeavoured to make the Dutchess jealous of her new favourite's charms, in respect to Mr. Goodman, the player, who at that time had the honour of approaching her Grace's person with the freedom of a gallant.

As the Dutchess of Cleveland was a woman of a very fickle temper, in six months time she began to be tired of Mrs. Manley: she was quarrelsome, loquacious, fierce, excessively fond, or downright rude; when she was disgusted with any persons, she never failed to reproach them with all the bitterness of wit she was mistress of, with such malice and ill-nature, that she was hated by all the world, even her own children and servants: the extremes of prodigality and covetousness, of love and hatred, of dotage and fondness, were all centred in her.

A woman of this temper will be at no loss for the means of effecting any one's ruin; and, having now conceived an aversion to our poetess, she was resolved to drive her from her house with as much reproach as possible; and accordingly gave out, that she had detected Mrs. Manley in an intrigue with her own son; and that, as she did not care to give encouragement to such amours, she thought proper to discharge her. Whether or not there was any

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truth in this charge, it is impossible for us to determine; but, if Mrs. Manley's own word may be taken in such a case, she was perfectly innocent of it.

When our authoress was dismissed by the Dutchess, she was solicited by Lieutenant-general Tidcomb to pass some time with him at his country-seat; but she excused herself by telling him, that she must be in love with a man, before she could think of residing with him, which she could not, without a violation of truth, profess for him: she told him her love of solitude was improved by a disgust of the world; and, since it was impossible for her to be in public with reputation, she was resolved to remain concealed. It was in this solitude she composed her first tragedy, which was much more praised for the language, fire, and tenderness, than the conduct. Mrs. Barry distinguished herself in it; and the authoress was often heard to express great surprise, that a man of Mr. Betterton's grave sense and judgment should think well enough of the production of a young woman to bring it upon the stage, since she herself, in a more mature age, could hardly bear to read it. But, as the play succeeded, she received such unbounded incense from admirers, that her apartment was crowded with men of wit and gaiety.

They who had a regard for Mrs. Manley could not but observe, with concern, that her conduct was such as would soon issue in her ruin. No language but flattery approached her ear; the beaux told her that a woman of her wit was not to be confined to the dull formalities of her own sex, but had a right to assume the unre-

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served freedom of the male, since all things were pardonable to a lady who knew how to give laws to others, yet was not obliged to keep them herself. General Tidcomb, who seems to have been her sincerest friend, took the privilege of an old acquaintance to correct her ill taste, and the wrong turn she gave her judgment, in admitting adulation from such wretches, whose praise could reflect but little honour, and who would be ready to boast of favours they never received, nor indeed ever endeavoured to obtain. This salutary counsel was rejected; she told him, she did not think fit to reform a conduct which she reckoned very innocent; and still continued to receive the whispers of flatterers, till experience taught her the folly of her behaviour, and she lived to repent her indiscretion.

Her virtue was now nodding, and she was ready to fall into the arms of any gallant, like mellow fruit, without much trouble in the gathering. Sir Thomas Shepwith, a character of gaiety of those times, and who, it seems, had theatrical connexions, was recommended to her, as being very able to promote her design in writing for the stage. This knight was in the fiftieth year of his age, and in the sixtieth of his constitution, when he was first introduced to her; and whether or no this knight, who was more dangerous to a woman's reputation than her virtue, was favoured by her, the world was so much convinced of it, that her character was absolutely lost. Sir Thomas was a weak, vain, conceited coxcomb, who delighted in boasting of his conquests over women; and what was often owing to his fortune, and station in life,

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he imputed to his address, and the elegance of his manner, of both which he was totally destitute. He published Mrs. Manley's dishonour; and from that time our sprightly poetess was considered, by the sober part of the sex, as quite abandoned to all shame.

When her affair with this superannuated knight was over, she soon engaged in another intrigue, still more prejudicial to her character; for it was with a married man, one Mr. Tilly, a gentleman of the law, with whom she lived a considerable time; while he underwent at home many of those severe lectures, which the just provocation and jealousy of his wife taught her to read him. Mrs. Tilly at last died, and our gallant was left at his freedom to marry the object of his passion; but unluckily his finances were in such a situation, that he was obliged to repair them by marrying a woman of fortune. This was a cruel circumstance, for he really loved and doated upon Mrs. Manley, and had the felicity of a reciprocal passion. She agreed, however, in order to repair his fortune, that he should marry a rich young widow, whom he soon won by the elegance of his address, while our authoress retired into the country, to spend her days in solitude and sorrow, and bid an everlasting farewell to the pleasures of love and gallantry. Mr. Tilly did not many years survive this separation: his life was rendered miserable at home by the jealousy of his young wife, who had heard of his affair with Mrs. Manley.—He lost his senses, and died in a deplorable situation.

During her retirement, our authoress, who had a most confirmed aversion to the Whig ministry,

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wrote her four volumes of the *Memoirs of the New Atalantis*, which was meant as a representation of the characters of some of those who had effected the Revolution. A warrant was granted from the secretary of state's office, to seize the printer and publisher of these volumes. This circumstance reduced the writer to a very troublesome dilemma: she could not bear the thought, that innocent people should suffer on her account; and she judged it cruel to remain concealed, while they, who were only inferior instruments, were suffering for her. She consulted, on this occasion, her best friend, General Tidcomb, who, after rallying her for exposing people who had never in particular injured her, advised her to go to France, and made her an offer of his purse for that purpose. This advice she rejected, and came to a determined resolution, that no person should ever suffer on her account. The General asked her, how she should like to be confined in Newgate. To which she answered, that she would rather lie in a prison, after having discharged her conscience, than riot in a palace under its reproaches. The General used several very powerful arguments to induce her to accept of his offer; but nothing could deter her from voluntarily presenting herself before the King's Bench, as the author of the *Atalantis*.

When she was examined before the secretary (then Lord Sunderland), he was assiduous to know from whom she had got information of some particulars, which they imagined were above her own intelligence. Her defence was made with much humility and sorrow, at the same time denying that any persons were concerned

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with her, or that she had a further design than writing for her own amusement and diversion in the country, without intending particular reflections or characters: when this was not believed, and the contrary urged against her by several circumstances, she said, "Then it must be by inspiration, because (knowing her own innocence) she could account for it no other way." The secretary replied, "That inspiration used to be upon a good account, and her writings were stark naught." She, with an air of penitence, acknowledged, "That his Lordship's observation might be true; but that there were evil angels as well as good: so that, nevertheless, what she had wrote might still be by inspiration."

In consequence of this examination, our authoress was close shut up in a messenger's house, without being allowed pen, ink, and paper. However, her counsel sued out her *habeas corpus*, at the King's Bench bar, and she was admitted to bail.

Whether those in power were ashamed to bring a woman to trial, for writing a few amorous trifles, or the laws could not reach her, which was generally conjectured (because she had disguised her satire under romantic names and a feigned scene of action), she was discharged, after several times exposing herself in person, to cross the court before the bench of judges, with her three attendants, the printer and two publishers.

Not long after this a total change of the ministry ensued; the statesmen to whose hate she had been obnoxious were removed, and consequently all her fears upon that score dissipated: she then came

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into great favour with their successors, and was employed in defending the Tory measures pursued in the four last years of the Queen. The pamphlets which she wrote at this period were numerous, and some of them such as would not disgrace the best pen then engaged in the defence of Government. After Dean Swift relinquished *The Examiner*, she continued it with great spirit for a considerable time; and frequently finished pieces begun by that excellent writer, who also often used to furnish her with hints for those of her own composition. At this time, or soon afterwards, she became connected with Alderman Barber, who was then the favourite Tory printer, and with him she resided until the time of her death, which happened on the 11th of July 1724, at his house on Lambeth Hill. She was buried in the middle aisle of the church of St. Bennet, Paul's Wharf, where a marble grave-stone was erected to her memory.

Her dramatic works are as follow:

1. *The Royal Mischief*. T. 4to. 1696.

2. *The Lost Lover*; or, *The Jealous Husband*. C. 4to. 1696.

3. *Almyna*; or, *The Arabian Vow*. T. 4to. 1707.

4. *Lucius, the First Christian King of Britain*. T. 4to. 1717.

MANNERS, GEORGE, has produced one dramatic piece, called *Edgar*. T. 8vo. 1806.

MANNING, FRANCIS. This author was son of Francis Manning, of London, Gent. and was matriculated at Oxford the 8th of March 1688, being then a commoner of Trinity College under the tuition of Mr. Thomas Sykes. He seems to have left the university without taking a degree; and pursuing the

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line of civil employment, we find him, in 1707, secretary to Mr. Stanyan, envoy to the Swiss Cantons. He afterwards, in Queen Anne's time, was promoted to be minister to the Grisons; and, on the 30th of June 1716, was appointed envoy to the thirteen Cantons, and to the republic of the Grisons. After this period we can discover no account of him. He translated Dion Cassius, and wrote the following plays, viz.

1. *The Generous Choice*. C. 4to. 1700.

2. *All for the Better*; or, *The Infallible Cure*. C. 4to. N. D.

MANSELL, WILLIAM, wrote one dramatic piece, viz.

Fairy Hill. Past. Op. 8vo. 1784.

MANUCHE, COSMO. This gentleman appears to have been an Italian by birth; and Phillips has given us his name Manuci, in which it is not improbable that he may for once have been in the right. He took up arms for King Charles, and had a major's commission, but whether of horse or foot does not appear. He wrote three plays in the English language; and, considering that he was a foreigner, and that he only wrote for his diversion, and not by way of a profession, and that at least he has the merit of their being original, wholly his own and un-borrowed, they are very far from being contemptible. Their titles are,

1. *The Just General*. T. C. 4to. 1650.

2. *The Loyal Lovers*. T. C. 4to. 1652.

3. *The Bastard*. T. (Attributed to him by Coxeter.) 4to. 1652.

In Lord Northampton's library at Castle Ashby, in Northamptonshire, are two or three MS. plays by this author.

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MARKHAM, GERVASE, was the son of Robert Markham, of Cotham, in Nottinghamshire, Esq. He flourished in the reigns of Queen Elizabeth, King James I. and King Charles I. for the last of whom he took up arms, and bore a captain's commission. He was a good scholar, being perfect master of the French, Italian, and Spanish languages. He was extremely well versed both in the theory and practice of military discipline, and was a great adept in horsemanship, farriery, and husbandry; by which means he was fully qualified for the translation and compilement of numerous volumes on all these subjects, many of which are even now held in very high esteem. He also wrote some books on rural recreations. Nor among his other attentions were the Muses neglected; for we find one play extant in his name, though he was indeed assisted in it by Mr. Sampson, of whom we shall hereafter have occasion to speak, entitled

Herod and Antipater. T. 4to. 1622.

Langbaine speaks very highly in his commendation, and very justly, as a great benefactor to the public, by his numerous and useful publications, but says little of his poetry; and indeed both he and Jacob, and since them Cibber in his *Lives of the Poets*, seem not to know of any other poetical works that he was concerned in: but Coxeter, in his MS. notes, has mentioned two pieces of poetry by this author (both indeed translations) of considerable consequence, viz.

1. *Ariosto's Satires, in seven famous Discourses*. 4to. 1608. And,

2. *The Famous Whore*; or, *Noble Courtesan: Containing the lamentable Complaint of Paulina, the fa-*

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mous Roman Courtezan, sometime Mistress unto the great Cardinal Hippolyto of Este, translated into Verse from the Italian. 8vo. 1609.

Besides these, Coxeter mentions the following works in prose, not taken notice of by the writers of his life, which he attributes to him, viz.

1. *Devereux. Vertue's Tears for the Loss of the Most Christian King Henry, third of that Name, King of France, and the untimely Death of the most noble and heroical Walter Devereux, who was slain before Roan in Fraunce.* First written in French, by that most excellent and learned Gentlewoman Madame Genoisne Pelan Maulette, and paraphrastically translated into English by Jarvis Markham. 4to. 1597.

2. *The Art of Archerie.* 8vo. 1634.

3. *The Soldier's Exercise, &c.* in three books, of which there was a third edition. 4to. 1643.

To these may be added, his *English Arcadia*, alluding his beginning from Sir Philip Sidney's ending, 4to. 1607; and other pieces.

At what time Mr. Markham was born, or when he died, we have not been able to trace; he was, however, a useful writer, and, during the 17th century, his works on husbandry, agriculture, &c. were held in great esteem. On the records of the Stationers' Company is a very extraordinary agreement signed by this author, which probably arose from the booksellers' knowledge of the value of Markham's work, and their apprehensions that a new performance on the same subject might be hurtful to the treatises then circulating. It is as follows:

"Md. That I Gervase Markham, of London, Gent. do promise hereafter never to write

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"any more book or books to be printed of the diseases or cures of any cattle, as horse, ox, cowe, sheepe, swine, and goates, &c. In witness whereof I have hereunto sett my hand the 24th day of Julie 1617.

"GERVIS MARKHAM."

MARLOE, CHRISTOPHER, lived in the reign of Queen Elizabeth, and was not only an author but an actor also, being very considerable in both capacities. There is no account extant of his family, but it is well known that he was of Bennet College, in the university of Cambridge, where he took the degree of B. A. 1583, and M. A. 1587; he, however, quitted the academic life, and went on the stage. Thomas Heywood, whom we have mentioned before, styles him the *best of poets*; nay, Drayton also has bestowed a high panegyric on him, in a copy of verses called *The Censure of the Poets*, in which he speaks of him in the following manner:

"Next Marloe, bathed in the Thespian springs,
"Had in him those brave translunary things
"That your first poets had; his raptures were
"All air and fire, which made his verses clear;
"For that fine madness still he did retain,
"Which rightly should possess a poet's brain."

Mr. Marloe came to an untimely end, falling a victim to the most torturing passion of the human breast, jealousy: for, being deeply in love with a girl of a low station, he found himself rivalled by a fellow in livery, who, as Wood informs us, had more the appearance of a pimp than a man formed for the tender and generous passion of love. Marloe finding the fel-

low with his mistress, and having some reasons to suspect that she granted him favours, drew his dagger, a weapon at that time universally worn, and rushed on him to stab him; but the footman, being nimble, warded off the impending stroke; and, seizing hold of Marloe's wrist, turned the fatal point, and plunged the poniard into its master's head; of which wound, notwithstanding all possible care being taken of him, he died soon after, in the year 1593.

Wood considers this catastrophe as an immediate judgment on the unhappy sufferer for his blasphemies and impiety; for he tells us that Marloe, presuming upon his own little wit, thought proper to practise the most epicurean indulgence, and openly professed atheism; that he denied God our Saviour; blasphemed the adorable Trinity, and, as it was reported, wrote several discourses against it; affirming our Saviour to be a deceiver, the sacred Scriptures to contain nothing but idle stories, and all religion to be a device of policy and priestcraft.

This character, if just, is such a one, as should induce us to look back with contempt and pity on the memory of the person who possessed it, and recall to our mind that inimitable sentiment of the great and good Dr. Young, in his *Complaint*:

"When I behold a genius, *bright* and
base,

"Of *low*'ring talents, and *terrestrial* aims;

"Methinks I see, as thrown from her
high sphere,

"The glorious fragments of a soul im-
mortal,

"With rubbish mix'd, and glitt'ring in
the dust."

We would, however, rather wish to take this character with some

degree of abatement, and, allowing that Mr. Marloe might be inclinable to free-thinking, yet that he could not run to the unhappy lengths he is reported to have done, especially as the time he lived in was a period of bigotry; and that, even in these calmer times of controversy, we find a great aptness in persons, who differ in opinion with regard to the speculative points of religion, either wilfully or from the mistaking of terms, to tax each other with deism, heresy, and even atheism, on even the most trivial tenets, which have the least appearance of being unorthodox.

But, to quit his character in a religious view, let us now consider him as a poet, and in this light he must be allowed to have had great merit. His turn was entirely to tragedy, in which kind of writing he has left the six following testimonials of his abilities:

1. *Tamberlaine the Great*. T. Two Parts. I. 4to. 1590; II. 4to. 1606.

2. *Edward II.* Trag. 4to. 1598.

3. *The Massacre of Paris*. T. 8vo. N. D.

4. *The Tragical Historie of Dr. Faustus*. 4to. 1604.

5. *The Rich Jew of Malta*. T. 4to. 1633.

6. *Lust's Dominion; or, The Lascivious Queen*. T. 12mo. 1657; 12mo. 1661.

He also joined with Nash, in the writing a play, called

Dido, Queen of Carthage. 4to. 1594;

and had begun a poem, called *Hero and Leander*, which was afterwards finished by Chapman, though not with the same spirit and invention that its author had begun it with.

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He also joined with Day, in
The Maiden's Holyday. 1654.
 N. P.

One of Marloe's poems has retained a just popularity to the present day, by which his genius may be estimated: this is, *The Passionate Shepherd to his Love*, beginning, "Come, live with me, and be my love;" to which Sir Walter Raleigh wrote a reply.

MARMION, SHAKERLEY. This writer, who flourished in the reign of Charles I. was born in the hereditary mansion-house of his family at Aynhoe, in Northamptonshire, about the beginning of January 1602. When a boy he was put to school at Thame, in Oxfordshire, from whence, at about the age of sixteen, he was removed to Wadham College, Oxford, where he was entered first as a gentleman commoner, and afterwards, in 1624, took his degree of master of arts.

Anthony Wood says, that he was "a goodly proper gentleman, and had once in his possession seven hundred pounds per annum at least." The whole of this ample fortune he dissipated; after which he went into the Low Countries, but not meeting with promotion according to his expectation, he returned to England, and was admitted one of the troop raised by Sir John Suckling for the use of King Charles I. in his expedition against the Scots in the year 1639; but falling sick at York, he returned to London, where he died in the same year.

Mr. Marmion is not a voluminous writer; yet we cannot help considering him as one of the best among the dramatic authors of that time. His plots are ingenious, his characters well drawn, and his language not only easy and dra-

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matic, but full of lively wit and solid understanding. He left only four plays behind him, one of which, viz. *The Antiquary*, is to be seen among Dodsley's *Old Plays*, vol. x. The titles of his pieces are,

1. *Holland's Leaguer.* C. 4to. 1632.

2. *Fine Companion.* C. 4to. 1633.

3. *Antiquary.* C. 4to. 1641.

4. *The Crafty Merchant; or, The Souldier'd Citixen.* Com. N. P. Phillips and Winstanley, according to their usual custom of fathering anonymous plays on any authors that they think proper to find out for them, have attributed to Mr. Marmion a play which is not his, nor bears any resemblance to his manner of writing, entitled

The Faithful Shepherd.

MARSH, CHARLES. This gentleman was once clerk to the chapel in Duke Street, Westminster; afterwards a bookseller in Round Court, Strand, and at Charing Cross; and finally, in the commission of the peace for the liberty of Westminster. He died at Knightsbridge, June 8, 1782; having been the author and alterer of the following plays:

1. *Amasis, King of Egypt.* T. 8vo. 1738.

2. *Cymbeline.* Altered. 8vo. 1755.

3. *The Winter's Tale.* A play, altered. 8vo. 1756.

4. *Romeo and Juliet.* T. altered. N. P.

MARSHALL, —. To a gentleman of this name is ascribed

The German Hotel. C. 8vo. 1790.

MARSHALL, MRS. JANE, wrote
Sir Harry Gaylove. C. 8vo. 1772.

She was also author of *Clarinda*

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Cathcart, and *Alicia Montague*, novels; and of *Letters for the Improvement of Youth*.

MARSTON, JOHN. Of this eminent poet, who flourished in the reigns of Queen Elizabeth and King James I. but few circumstances remain on record. Wood only informs us that he was a student in Corpus Christi College, Oxford, but has neither fixed the place of his birth, nor the family from which he was descended; and Langbaine tells us, that he was able to recover no further information of him than what he had learned from the testimony of his bookseller; and, as that relates only to the merit of his writings, it is little more than what might have been gathered from the perusal of his works, viz. that he was a chaste and pure writer, avoiding all that obscenity, ribaldry, and scurrility, which too many of the playwrights of that time, and indeed much more so in some periods since, have made the basis of their wit, to the great disgrace and scandal of the stage: that he abhorred such writers and their works, and pursued so opposite a practice in his own performances, that "whatsoever even "in the spring of his years he "presented upon the private and "public theatre, in his autumn "and declining age he needed not "to be ashamed of."

We find, from Dugdale's *Origines*, that, when he left Oxford, he was entered of the Middle Temple, of which society he was chosen lecturer, in the 34th of Elizabeth.

His plays are eight in number, and their titles as follow, viz.

1. *Antonio and Mellida*. Hist. Play. 4to. 1602.

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2. *Antonio's Revenge*. Trag. 4to. 1602.

3. *Malcontent*. T.C. 4to. 1604.

4. *Dutch Courtesan*. C. 4to. 1605.

5. *Parasitaster*. Com. 4to. 1606.

6. *The Wonder of Women*; or, *Sophonisba*. Trag. 4to. 1606.

7. *What you will*. C. 4to. 1607.

8. *Insatiate Countess*. T. 4to. 1613; 4to. 1631.

Of these, all but the 3d and 8th were published in one volume, 12mo. 1633.

It is evident that Marston must have lived in friendship with Ben Jonson at the time of his writing *The Malcontent*, which play he has warmly dedicated to him; yet it is probable that Ben's self-sufficiency and natural arrogance might in time lessen that friendship; as we afterwards find our author, in his epistle to the reader, prefixed to his *Sophonisba*, casting some very severe glances at the pedantry and plagiarism of that poet, in borrowing orations from Sallust and other of the classical writers, and making use of them in his tragedies of *Sejanus* and *Catiline*. Ben Jonson told Drummond of Hawthornden, that he had fought several times with Marston, and said that Marston wrote his father-in-law's preachings, and his father-in-law his comedies. Marston also wrote some excellent satires, called *The Scourge of Villainy*, 1599.

The exact period of Marston's death is not known, but he was certainly living in 1633. As a specimen of his poetry, Mr. Doddsley has republished *The Malcontent* in his *Collection*, vol. iv.

MARTYN, BENJAMIN. This author was nephew to Mr. Edward Martyn, rhetoric professor of Gresham College, and son of Richard

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Martyn, a gentleman of a Wiltshire family, who had been a linen-draper, was afterwards made a commissioner of the stamp-duties by Lord Godolphin, and died at Buenos Ayres, to which place he went as agent for the South-Sea Company. The present writer was his eldest son, and was very active and instrumental in establishing the colony of Georgia (of which he has published an account) about the year 1733, when a society of noblemen and gentlemen was formed for that purpose, to which he some time acted as secretary. He was also examiner of the out-ports in the custom-house, and was, according to his epitaph, in Lewisham churchyard, "A
 " man of inflexible integrity, and
 " one of the best bred men in
 " England; which, with a happy
 " genius for poetry, procured him
 " the friendship of several noble-
 " men not more distinguished by
 " their illustrious births than by
 " their public virtues and private
 " morals. He was the first pro-
 " moter of the design of erecting
 " a monument to the memory of
 " Shakspeare, in Westminster
 " Abbey, which was carried into
 " execution by him, with the as-
 " sistance of Dr. Mead and Mr.
 " Pope, by the profits of a play;
 " the prologue spoken on that oc-
 " casion was wrote by him." He
 left behind him in MS. a *Life of the first Earl of Shaftesbury*, not yet published, and was the author of *Timoleon*. T. 8vo. 1730.

He died Oct. 25, 1763, aged 64 years.

MASON, JAMES. Of this person we know no more than that he wrote

The Natural Son. T. 8vo. 1805.

MASON, JOHN, M. A. lived in the time of King James I. and in

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the early part of that reign published one dramatic piece, which he has entitled

The Turke. A worthie Tragedie. 4to. 1610.

Whether it merits the title of *worthy*, may be doubtful; but it is evident that the author had himself a very high opinion of its worth, from the following motto, which he has fixed to it, quoted from Horace, viz.

Sume superbiam quæsitam meritis.

He is supposed to have been of Catharine Hall, Cambridge, and to have taken the degree of B. A. there, in 1606.

Mr. Egerton assigns to him a plan of a piece in Garrick's collection, called

The School Moderator. 4to. 1648.

MASON, WILLIAM. This gentleman was one of the few authors who are entitled to the applause of the world, as well for the virtues of the heart as for the excellence of their writings. He was the son of a clergyman who had the vicarage of the Holy Trinity, in Kingston upon Hull, in Yorkshire, where our author was born, in the year 1725. He was admitted of St. John's College, Cambridge, where he proceeded B. A. 1745; and his poetical genius, in the year 1747, procured him a fellowship in Pembroke Hall, of which, however, he did not obtain possession without some litigation. Here he took the degree of M. A. 1749. In the year 1754 he entered into holy orders, and was patronized by the then Earl of Holderness, who procured him a chaplainship to His Majesty, and gave him the valuable rectory of Aston, in Yorkshire; to which were afterwards added the appointments of canon residentiary and precentor of York cathedral, and prebendary of Drif-

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field. He was the publisher of his friend Mr. Gray's works, and the author of,

1. *Elfrida*. D. P. 4to. and 8vo. 1752.

This was altered by Mr. Colman in 1772, without the author's consent, and performed at Covent Garden; and again, in 1779, by Mr. Mason himself, and acted on the same stage.

2. *Caractacus*. D. P. 4to. and 8vo. 1759.

This was altered by Mr. Mason himself in 1776, and performed at Covent Garden.

Mr. Mason is said to have written a masque, called

3. *Cupid and Psyche*; which has been set to music by Giardini, but not yet acted; and we believe there still exist in MS. two tragedies, written by him according to the rules of the English drama.

Mr. Mason also completed an unfinished play left by Mr. Whitehead, called

Œdipus. Tr. still in MS.

The commendations bestowed on *Elfrida* and *Caractacus*, in their original form, have been seconded by an equal degree of applause since they were adapted to the stage. The first is perhaps the most finished, the second the most striking performance. The truth of history, in regard to the contested fair-one, has been violated: in respect to the hardy veteran, it has been preserved. In the former, the story is domestic, and we are interested only for the distress of Athelwold and his wife. In the latter, the events involve the fate of our own country, while wonder and pity are alternately engaged by the different situations of *Caractacus*, *Elidurus*, *Arviragus*, and *Evelina*. The conduct of *Elfrid*

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and her husband, being not untinged with childishness and deceit, comparatively speaking, can operate but weakly on our compassion. The British heroes and heroine, being uniformly great and irreproachable, always command the attention they deserve. In the person of Athelwold, the betrayer of his prince's confidence is justly punished; but that event is communicated to us only through the cold medium of relation. By the future self-denials of his widow, we are as slightly moved, for these are to be ranked with voluntary penances, and do not take place till after the curtain has dropped on our expectations. In *Caractacus* the final destiny of the survivors is more natural, decisive, and satisfactory. When *Elfrida* takes leave of us, our thoughts will spontaneously turn on the difficulties attending the observance of her vow, a comic, yet an irresistible idea. But when the aged chief and his daughter are led away in chains from the dead body of a son and brother, our tears and admiration accompany their departure, while a pleasing hope suggests itself that *Evelina* will find a protector in the young Brigantian prince, and that her father's captivity will tend only to exalt the former greatness of his character.—The choruses in the first of these dramas, though highly ethic and poetical, lose somewhat of their weight, being pronounced by females without specific offices or characters. These ladies indeed appear to talk and sing, only because they have no other occupation. From the venerable sons of *Mona*, who are material agents throughout the second piece, the like effusions of fancy and instruction proceed with

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singular propriety. They are bards by profession, and the delivery of religious and moral truths is their immediate province. At the same time we should add, that the lyric parts in *Elfrida* contain less objectionable passages than those in *Caractacus*. If they never rise to the sublimity that distinguishes the ode beginning

Hark! heard ye not yon footstep dread?
they never descend into the almost
burlesque strain of

—and sweep and swing
Above, below, around;

phrases which serve only to awaken a train of as mean and ludicrous ideas as Mr. Colman's threatened chorus of Grecian washerwomen could have excited.—The real beauties, however, of both these performances so successfully predominate over every seeming imperfection they may betray, that, on a review of what we have written, we scarcely think our remarks to the disadvantage of either deserve consideration.

Besides the pieces already mentioned, Mr. Mason produced *The English Garden*, a translation of Fresnoy's *Art of Painting*, and several other poems, a *Life of Mr. Gray*, &c. &c. The memorable *Heroic Epistle to Sir William Chambers* has been often attributed to this gentleman; and, if he was the author of it, he certainly possessed no small portion of satirical humour, as well as poetical strength: but the work is so different from the general character of his productions, that it is hardly to be considered as the offspring of his mind. It is certain that he never acknowledged it. In private life, his character, though with something in his manners beyond the mere dignity of conscious talents

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and literature, was distinguished by philanthropy and fervid friendship. For the latter quality we have only to observe his conduct in relation to Gray, whose genius he estimated with a zeal of enthusiasm, to borrow an expression of old Theobald, "amounting to idolatry." He married Mary, daughter of William Sherman, Esq. of Kingston upon Hull, who died March 24, 1767, in her 28th year, at Bristol; in the north aisle of which cathedral he erected to her memory a neat monument of white marble, with some well-known lines.

Mr. Mason died at Aston, April 5, 1797, of a mortification occasioned by grazing his shin in stepping into his chariot, a few days before.

MASSEY, CHARLES, is mentioned as the author of,

1. *Malcolm, King of Scots*. P. 1602. N. P.

2. *The Siege of Dunkirk*. P. 1602. N. P.

MASSINGER, PHILIP. This excellent poet was son to Mr. Philip Massinger, a gentleman who had some employment under the Earl of Pembroke, in whose service he died, after having spent several happy years in his family. Our author was born at Salisbury, in Queen Elizabeth's reign, anno 1584, and, at the age of eighteen, was entered a fellow-commoner of Alban Hall, in Oxford, in which station he remained three or four years in order to complete his education. Yet, though he was encouraged in the pursuit of his studies by his father's patron, the Earl of Pembroke, the natural bent of his genius leading him much more to poetry and polite literature, than to the dryer and more abstruse studies of logic and phi-

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losophy; and, being impatient for an opportunity of moving in a more public sphere of action, and improving his poetical fancy and his knowledge of the *belles lettres*, by conversation with the world, and an intercourse with men of wit and genius, he quitted the university without taking any degree, and came up to London, where, applying himself to writing for the stage, he presently rose into high reputation; his plays meeting with the universal approbation of the public, both for the purity of their style, and the ingenuity and economy of their plots. Though his pieces bespeak him a man of the first-rate abilities, and well qualified both as to learning and a most perfect acquaintance with the methods of dramatic writing, yet he was at the same time a person of the most consummate modesty, which rendered him extremely beloved by all his contemporary poets, few of whom but esteemed it as an honour to join with him in the composition of their works. The pieces he has left behind him are as follow:

1. *Virgin Martyr*. T. (assisted by Dekker.) 4to. 1622.
2. *Duke of Milan*. T. 4to. 1623.
3. *Bondman*. T. 4to. 1624.
4. *Roman Actor*. T. 4to. 1629.
5. *Renegado*. T.C. 4to. 1630.
6. *Picture*. T.C. 4to. 1630.
7. *Emperor of the East*. T. C. 4to. 1632.
8. *Maid of Honour*. T. C. 4to. 1632.
9. *Fatal Dowry*. T. 4to. 1632. (Assisted by Field.)
10. *New Way to pay Old Debts*. C. 4to. 1633.
11. *Great Duke of Florence*. Com. Hist. 4to. 1636.
12. *Unnatural Combat*. T. 4to. 1639.

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13. *Bashful Lover*. T. C. 8vo. 1655. [This was sometimes called *Alexas*.]
14. *Guardian*. C.H. 8vo. 1655.
15. *A Very Woman*. T. C. 8vo. 1655.
16. *Old Law*. C. (Assisted by Rowley and Middleton.) 4to. 1656.
17. *City Madam*. C. 4to. 1659.
18. *The Parliament of Love*. C. (Unfinished.) 8vo. 1805.

Besides these pieces which are printed, the following are ascribed to him:

1. *The Noble Choice*; or, *The Orator*. T. C.
2. *The Wandering Lovers*; or, *The Painter*.
3. *The Italian Night-piece*; or, *The Unfortunate Piety*.
4. *The Judge*. C.
5. *The Prisoner*; or, *The Fair Anchoress*. T. C.
6. *The Spanish Viceroy*; or, *The Honour of Woman*. C.
7. *Minerva's Sacrifice*; or, *The Forc'd Lady*. T.
8. *The Tyrant*. T.
9. *Philenzo and Hippolita*. T.C.
10. *Antonio and Vallia*. C.
11. *Fast and Welcome*. C.
12. *Cleander*. T.
13. *Honour of Women*. P.
14. *The King and the Subject*. T.

Of these the first seven were entered in the book of the Stationers' Company, by Mr. Mosely, September 9, 1653; and those marked 8, 9, 10, 11, by the same person, 29 June 1660.

Those marked 1, 3, 4, 6, 7, 8, 9, 10, and 11, were in the possession of Mr. Warburton, Somerset Herald, and destroyed through the ignorance and carelessness of his servant. As to that marked 8, however, see *THE TYRANT*, in Vol. III.

Almost all the writers agree very nearly in their accounts of the time

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of Massinger's birth; but Coxeter's MS. points out a mistake in the æra of his death, which he makes to have happened in March 1639, in which he is supported by the authority of Wood's *Athen. Oxon.*; whereas Langbaine and Jacob, and after them Whincop and Cibber, have placed it in 1669. Coxeter, however, seems to have the greater apparent probability on his side, both with a consideration of the very great age (viz. 85 years) that he must have lived to, according to the latter supposition, and moreover from the epitaph written on him by Sir Aston Cokain, in which he is said to be buried in the very same grave with Fletcher, who died in 1625; and which, had there been a distance of forty-four years between their respective departures, it is probable would have been a circumstance scarcely known, and much less worth recording. Besides, a still stronger proof, and a conclusive one, against the date of 1669, is, that the aforesaid epitaph, by Sir Aston Cokain, was published among his other poems in 1659:

"In the same grave Fletcher was buried,
here
"Lies the stage-poet Philip Massinger:
"Plays they did write together, were
great friends,
"And now one grave includes them in
their ends.
"So whom on earth nothing did part,
beneath
"Here in their fame they lie, in spite of
death."

There is one thing, however, somewhat unaccountable, which is, that Chetwood, who, in his double capacity of bookseller and prompter, had great opportunities, and indeed wanted not curiosity, to inquire into those affairs, has, in his *British Theatre*, varied from all the other writers in both the

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beginning and end of his mortal existence; and, without assigning any authority but his own *ipse dixit*, has positively asserted that *he was born in 1578, and died in 1659, in the 81st year of his age.*

It is, however, universally agreed, that his body was buried in the churchyard of St. Saviour's, Southwark, and that he was attended to the grave by all the comedians then in town. His death was sudden; and the place of it his own house, near the playhouse, on the Bank Side, Southwark, where he went to bed in good health, and was found dead the next morning.

Chetwood tells us, that he had seen in MS.

Believe as you List, written by Mr. Massinger, and that it had the following license, signed by Sir Henry Herbert, who was master of the revels in King Charles I.'s reign, viz.

"THIS play, called *Believe as you List*, may be acted, this 6th
"of May 1631.

"HENRY HERBERT."

The following extract, from the entry of the following day, in Sir Henry Herbert's office-book, as master of the revels, confirms Chetwood's assertion:

"For the King's Company, for
"allowing of a new play of Mr.
"Massinger's, called *Believe as you List*, this 7th of May 1631—2l."

And now, it is but a piece of justice due to the memory of this very great man, to make some little further mention of his merit, which seems in good measure to have been buried in obscurity, and forgotten among the extensive number of writers of the same period, whose names were not worth awakening or calling forth from the caverns of oblivion. But when

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we consider how long many of those pieces, even of the immortal Shakspeare himself, which are now the greatest ornaments of the stage, lay by neglected, although they wanted no more than a judicious pruning of some few luxuriances, some little straggling branches, which overhung the fairer flowers, and hid some of the choicest fruits, it is the less to be wondered at, that this author, who, though second, stands no more than second to him, should share for a while the same destiny.

Those who are unacquainted with Massinger's writings will, perhaps, be surprised to find one placing him in an equal rank with Beaumont and Fletcher, and the immortal Ben; but we flatter ourselves that, if they will but give themselves the trouble of perusing his plays, their astonishment will cease, that they will acquiesce with us in our opinion, and think themselves obliged to us for pointing out to them so vast a treasury of entertainment and delight.

Massinger has certainly equal invention, equal ingenuity, in the conduct of his plots, and an equal knowledge of character and nature, with Beaumont and Fletcher; and if it should be objected that he has less of the *vis comica*, it will surely be allowed that that deficiency is amply made amends for by that purity and decorum which he has preserved, and a rejection of that looseness and obscenity which runs through most of their comedies. As to Ben Jonson, we shall readily allow that he excels this author with respect to the studied accuracy and classical correctness of his style; yet Massinger has so greatly the superiority over him in fire, pathos, and the fancy and management of his plots, that

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we cannot help thinking the balance stands pretty even between them.

Massinger's works have been thrice republished, in four volumes 8vo. viz. in 1761, 1779, and 1805. The last-mentioned edition, by Mr. Gifford, is by far the best.

MAURICE, THOMAS, A. M. is the son of a gentleman who presided many years as master of the grammar-school at Hertford, where he acquired a handsome fortune. It was late in life that he married the mother of our author, who, with another son, on the death of their father, was left to the care of his surviving parent. An imprudent marriage of his mother was fatal to the fortune of our author. After a long struggle in the Court of Chancery, he was found to have lost the property which should have provided for him the means of independence, and was left to the exertions of his own talents to make his way in the world. After having been under the care of various tutors with little improvement, his case was made known to Dr. Samuel Parr, who benevolently received him under his protection, directed his studies, and supported him, though with but slender appearances of receiving an adequate remuneration. To the liberality of Dr. Parr, on this occasion, too much praise cannot be given. From Dr. Parr's academy he was removed to Oxford, and entered of University College, under the tuition of Sir William Scott. Here he cultivated his poetical talents, and formed connexions highly honourable to himself, though they do not appear to have been instrumental in advancing his fortune. He soon after entered into holy orders, and became curate, first at Woodford,

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and afterwards at Epping; and in 1779 published his poems, in quarto, by subscription. In 1786 he married the daughter of Thomas Pearce, Esq. a captain in the East India Company's service; a lady whose loss, in February 1790, he pathetically deplored in an epitaph, which deserves notice beyond what is produced in general in that species of composition.

Soon after his marriage he entertained the design of giving the public *The History and Antiquities of India*: a work of vast extent, great research, and involved in much obscurity. The difficulties in his way, from various causes, were such as would have deterred a less determined man; but, sensible of the value of his intended work, and conscious of his abilities to execute it, he permitted no obstacles to impede his performance. In 1790 he addressed the Court of Directors of the East India Company on the subject, but, we believe, received little encouragement to proceed. Without patronage, at a considerable expense, and with great uncertainty of any adequate reward, he persevered in his purpose; and, in 1793, produced the first volume of his work. From that time he continued his labours, and, almost, in the words of Dr. Johnson to Lord Chesterfield, brought his work to "the verge of publication, without one act of assistance, one word of encouragement, or one smile of favour." It is comprised in 7 vols. 8vo.

Mr. Maurice has never had any ecclesiastical preferment; but it appears, by one of his publications, that he was some time chaplain to a regiment. Lately he has been better noticed; he has been appointed assistant librarian to the

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British Museum; and, if we are not misinformed, has been honoured with the pension formerly enjoyed by Mr. Cowper.

Mr. Maurice's miscellaneous productions, both in verse and prose, are numerous; but our present attention must be restricted to his dramatic writings, which are three in number, viz.

1. *Œdipus Tyrannus*, of Sophocles. Translated. 1779. Printed in a quarto volume of poems, published in that year.

2. *Panthea*. Trag. 8vo. 1789.

3. *The Fall of the Mogul*. T. 8vo. 1806.

MAXWELL, JOHN. The title-pages of this author's pieces bespeak him an object of pity. He is there said to be blind; and, from the subscriptions at the end of each, we may conclude that he was poor. He was an inhabitant, and probably a native, of York, where the following plays were printed:

1. *The Faithful Pair*. T. 8vo. 1740.

2. *The Royal Captive*. T. 8vo. 1745.

3. *The Loves of Prince Emilius and Louisa*. T. 8vo. 1755.

4. *The Distressed Virgin*. T. 8vo. 1761.

We are inclined, from certain coincidences, to ascribe to this writer the following anonymous pieces, printed at York in the same style, and by the same printer, as *The Faithful Pair*:

5. *The Shepherd's Opera*. 8vo. 1739.

6. *The Trepan*. Op. 8vo. 1739.

MAY, THOMAS. was both a poet and an historian, and flourished in the reigns of James I. and Charles I. He was born in the year 1595, and was the son of Sir Thomas May, of an ancient, but somewhat declining family, in

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the county of Sussex. He received his education in the university of Cambridge, where he was entered a fellow-commoner of Sidney College; during his residence at which place, he applied very close to his studies, and acquired that fund of learning of which his various works give such apparent testimony. From thence he removed to London, and frequently made his appearance at court, where he contracted the friendship, and obtained the esteem, of several persons of fashion and distinction, more especially of the accomplished Endymion Porter, Esq. one of the gentlemen of the bedchamber to the King; a person so dearly valued by Sir William D'Avenant, that he has styled him *Lord of his Muse and Heart*.

On the death of Ben Jonson, in 1637, Mr. May stood candidate for the vacant laurel, in competition with Sir William D'Avenant; but the latter carrying the day, our author was so extremely exasperated at his disappointment, that, notwithstanding he had hitherto been a zealous courtier, yet, through resentment to the Queen, to whose interest he imagined Sir William was indebted for his success, he commenced a violent and inveterate enemy to the King's party, and became not only an advocate, but an historian for the Parliament. In that history, however, he has shown entirely the spleen of a malcontent; and indeed it is scarcely possible it should happen otherwise, since it is apparent that he espoused the party merely through pique and resentment, and not from any public-spirited principles; and consequently, that, had he happened to have obtained the bays, it is reasonable to suppose he would, with

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equal warmth, have espoused and supported the royal cause, as, under his present circumstances, he did the republican.

Lord Clarendon, with whom he was intimately acquainted, says, "That his father spent the fortune which he was born to, so that he had only an annuity left him not proportionable to a liberal education; yet, since his fortune could not raise his mind, he brought his mind down to his fortune, by a great modesty and humility in his nature, which was not affected, but very well became an imperfection in his speech, which was a great mortification to him, and kept him from entering upon any discourse but in the company of his very friends. His parts of nature and art were very good, as appears by his translation of Lucan (none of the easiest work of that kind), and more by his Supplement to Lucan, which, being entirely his own, for the learning, the wit, and the language, may be well looked upon as one of the best epic poems in the English language. He writ some other commendable pieces of the reign of some of our kings. He was cherished by many persons of honour, and very acceptable in all places; yet (to show that pride and envy have their influence upon the narrowest minds, and which have the greatest semblance of humility) though he had received much countenance, and a very considerable donative from the King, upon His Majesty's refusing to give him a small pension, which he had designed and promised to another very ingenious person, whose qualities he

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“thought inferior to his own, he
 “fell from his duty and all his
 “former friends, and prostituted
 “himself to the vile office of celebrating the infamous acts of
 “those who were in rebellion
 “against the King; which he did
 “so meanly, that he seemed to all
 “men to have lost his wits when
 “he left his honesty; and shortly
 “after died miserable and neglected, and deserves to be forgotten.”

He died suddenly, in the year 1650, and the 55th of his age; for, going well to bed, he was there found next morning dead, occasioned, as some say, by tying his nightcap too close under his fat chin and cheeks, which choked him when he turned on the other side; and, as Dr. Fuller expresses it, “if he were himself a byassed and partial writer, yet he lieth buried near a good and true historian indeed, viz. the great Mr. William Camden, in the west side of the south isle of Westminster Abbey.” He had a monument, with a Latin inscription, raised over him by order of the Parliament, who had made him their historiographer. But, before his body had rested there eleven years, it was taken up (with other bodies that had been deposited there from 1641 till the Restoration) and buried in a large pit in the churchyard belonging to St. Margaret's Westminster. At the same time his monument also was taken down and thrown aside, and in the place of it was set up that of Dr. Thomas Triplet, anno 1670.

Though the circumstance above mentioned, in regard to King Charles, seems to imply that he was opinionative, and jealous of the respect due to his own merits,

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yet we must allow somewhat for the frailty of human nature; and even his enemies cannot surely deny him to have been a very good poet.

His works are numerous; but those of the greatest note are, a translation of Lucan's *Pharsalia*, together with a continuation of it, in seven books, both in Latin and English verse. He wrote likewise an *History of Henry II.* and the above-mentioned *History of the Parliament*, in prose. He also wrote the five following plays, viz.

1. *The Heir.* C. 4to. 1622.
2. *Antigone.* T. 8vo. 1631.
3. *Julia Agrippina, Empress of Rome.* T. 12mo. 1639.
4. *Cleopatra, Queen of Egypt.* T. 12mo. 1639.
5. *Old Couple.* C. 4to. 1658.

The first and last of these are reprinted by Dodsley, in his *Collection*, to which is prefixed some short account of the author, and a very severe epitaph written on him, in Latin, by one of the cavalier party, which he had so much abused.

Phillips and Winstanley have attributed two other plays to this author, but without any regard to chronology, the one of them having been printed when Mr. May could not have been above three years old, and the other, which was written by Robert Green, a year before he was born. The pieces are,

The Old Wife's Tale. C.

Orlando Furioso. C.

To the productions of Mr. May, however, must be added, a Latin play, called,

6. *Julius Cæsar.* Tragœdia. still in MS.

MAYNE, JASPER, D. D. This very learned and ingenious gentleman was born in 1604, the second

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year of King James I.'s reign, at a little market-town called Hatherleigh, in Devonshire. He received his education at Westminster school, where he continued till the age of nineteen, when he was removed to the university of Oxford, where he was admitted into Christ Church College, in the rank of a *servitor*; but in the ensuing year, viz. 1624, he was chosen into the number of students on that noble foundation. Here he took his degrees of bachelor and master of arts, after which he entered into orders, and was preferred to two livings in the gift of the college, one of which was situated pretty near Oxford. It does not, however, seem to have been so much the Doctor's own inclination that led him to the pulpit, as the solicitation of certain persons of eminence, who, on account of the figure he made at the university in the study of arts and sciences, and from an esteem for his abilities, which they were desirous of being enabled to reward, urged him to go into orders.

On the breaking out of the civil wars, when King Charles I. was obliged to fly for shelter to Oxford, and keep his court there, in order to avoid the resentment of the populace in London, where continual tumults were prevailing, Mr. Mayne was made choice of, among others, to preach before His Majesty. Soon after this, viz. in 1646, he was created doctor in divinity, and resided at Oxford till the time of the mock visitation of that university by Oliver Cromwell's creatures; when, with many others, equally distinguished for their zeal and loyalty to the King, he was not only ejected from the college, but also deprived of both his livings.

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During the rage of the civil war he found an hospitable refuge in the family of the Earl of Devonshire, where he continued till the Restoration, when he was not only restored to his former benefices, but made one of the canons of Christ Church, chaplain in ordinary to His Majesty, and archdeacon of Chichester; all which preferments he kept till his death, which happened on the 6th of December 1672. He lies buried on the north side of the choir in the cathedral of Christ Church.

Dr. Mayne was held in very high esteem both for his natural parts and his acquired accomplishments. He was an orthodox preacher, and a man of severe virtue and exemplary behaviour, yet of a ready and facetious wit, and a very singular turn of humour. From some stories that are related of him, he seems to have borne a degree of resemblance in his manner to the celebrated Dr. Swift; but, if he did not possess those very brilliant parts that distinguished the Dean, he probably was less subject to that caprice and those unaccountable whimsies, which at times so greatly eclipsed the abilities of the latter. Yet there is one anecdote related of him, which, although we cannot be of opinion that it reflects any great honour on his memory, as it seems to carry some degree of cruelty with it, yet is it a strong mark of his resemblance to the Dean, and a proof that his propensity for drollery and joke did not quit him even in his latest moments. The story is this: The Doctor had an old servant, who had lived with him some years, to whom he bequeathed an old trunk, in which he told him he would find *something that would make him drink after his death.*

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The servant, full of expectation that his master, under this familiar expression, had left him somewhat that would be a reward for the assiduity of his past services, as soon as decency would permit, flew to the trunk; when behold, to his great disappointment, the boasted legacy proved to be—a *red herring*.

The Doctor, however, bequeathed many legacies, by will, to pious uses, particularly 500*l.* towards the rebuilding of St. Paul's cathedral, and 200*l.* to be distributed to the poor of the parishes of Cassington, and Pyrton near Watlington, of both which places he had been vicar. Previous to his death, viz. in 1662, he had given 100*l.* towards rebuilding Wolsey's quadrangle, in Christ Church, Oxford. See Wood's *Antiq.* 447.

In his younger years he had an attachment to poetry, and wrote two plays, the former of which may be seen in the ninth volume of Dodsley's *Collection*, viz.

1. *The City Match.* C. folio. 1639.

2. *Amorous War.* T. C. 4to. 1648.

MEAD, ROBERT, M. D. was born in Fleet Street, London, in the year 1616. He received the first parts of education at Westminster school, from whence, in his eighteenth year, he removed to Oxford, and was elected a student of Christ Church College, in that university. As soon as he had taken the degree of master of arts, he quitted his academical studies, and took up arms for King Charles I. who gave him a captain's commission in the garrison at Oxford. In May 1646 he was appointed, by the governor thereof, one of the commissioners to treat with those of the Parliament, concerning a

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surrender, and in the next month was actually created a doctor of physic.

He followed King Charles II. into France, and was sent by him as an agent into Sweden. Soon after this he returned to the place of his nativity, died in the very same house in which he had been born, on the 12th of February 1652, æt. 36, and lies buried in the church of St. Dunstan's in the West.

While he was an undergraduate in the university, he wrote one play, which, however, was never published till after his decease. It is entitled

The Combat of Love and Friendship. Com. 4to. 1654.

The bookseller's epistle to the reader of this play tells us, "that he (Dr. Mead) was a person whose eminent and general abilities have left him a character precious and honourable to our nation; and therefore the reader is not to look upon this composition, but as at a stoop, when his youth was willing to descend from his then higher contemplation." He tells us, that he could say more in his honour; but that he was so great a lover of humility in his life, that he was almost afraid, *being dead*, he might be displeased to hear his own worth remembered."

Phillips has, but without foundation, attributed to this author an anonymous piece, entitled

The Costly Whore. A Comical History. 4to. 1633.

MEADOWS, T. comedian, is author of

Who's to Blame? F. 8vo. 1805.

MEDBOURNE, MATTHEW, an actor of considerable eminence, belonging to the Duke of York's

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Theatre, in the reign of King Charles II.; but being a Roman Catholic, and inflamed with a too forward and indiscreet zeal for the religion he had been brought up in, he became engaged in Titus Oates's plot, on which account he was committed, Nov. 26, 1678, to Newgate; in which place he died, on the 19th of March following; although, as Langbaine observes, he merited a much better fate. He wrote, or rather made a translation at large, from Moliere, of a comedy, entitled

Tartuffe. 4to. 1670.

This gentleman also published another dramatic piece, which he dedicated to the Queen, and of which Gildon says, notwithstanding the letters E. M. in the title-page, he was supposed to have been the author; it is entitled

Saint Cicily. Trag.

Though all the former writers mention his having died in prison, none of them seem to have known in what year that catastrophe happened.

MEDLEY, MATTHEW. See ASTON, ANTHONY.

MEDWALL, HENRY, was chaplain to John Morton, archbishop of Canterbury, who died in 1500. He wrote one drama, printed by John Rastall, entitled

A goodly Interlude of Nature. Fol. N. D.

MEILAN, MARK ANTONY. This author had once a place in the post-office, but was afterwards a teacher of the English language and accounts at different schools. He wrote three things, which he calls plays. *Bæotum in crasso jurares aëre natum*. They were published by subscription [1771] in an 8vo. volume, and are severally entitled,

1. *Emilia*. T.

2. *Northumberland*. T.

3. *The Friends*. C.

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MELMOTH, COURTNEY. See PRATT, S. J.

MENDEZ, MOSES. This gentleman was of Jewish extraction; and, if we are not mistaken, either a stock-broker or a notary-public. He was a person of considerable genius, of an agreeable behaviour, entertaining in conversation, and had a very pretty turn for poetry. On the 19th of June 1750, he was created A. M. by the university of Oxford. He was, what poets rarely are, extremely rich; being supposed to be at the time of his death, which happened the 4th day of February 1758, worth one hundred thousand pounds. He wrote four little dramatic pieces, all of which met with success; and some of the songs, in two of them, still continue favourites with persons of poetical and musical taste.

1. *Chaplet*. Musical Entertainment. 8vo. 1749.

2. *The Shepherd's Lottery*. M. E. 8vo. 1751.

3. *Robin Hood*. M. E. 8vo. 1751.

4. *The Double Disappointment*. F. 8vo. 1760.

MERCHANT, T. See DIBDIN, THOMAS.

MERITON, THOMAS, lived in the reign of King Charles II. Langbaine has been extremely severe upon him, telling us that he was certainly the meanest dramatic writer that ever England produced; and, applying to his stupidity a parody on the expression of Menedemus the philosopher, relating to the wickedness of Perseus, says, that *he is indeed a poet, but of all men that are, were, or ever shall be, the dullest*; that never man's style was more bombast; and that, as he himself did not pretend to such a quickness of ap-

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prehension as to understand either of his plays, he can only inform us that they are two in number, and that their titles are,

1. *Love and War*. T. 4to. 1658.

2. *Wandering Lover*. T. C. 4to. 1658.

He also informs us, from Mr. Meriton's own authority, that he had written another play, called

The Several Affairs. Com.

which, however, he made but his pocket companion, showing it only to a few select and private friends; on which, moreover, he remarks, that those were certainly happiest who were not reckoned in the number of this author's friends, and consequently compelled to listen to such fustian, which, like an empty cask, makes a great sound, but yields at best nothing but lees.

In proof of these assertions, we have given our readers a copy of part of the epistle dedicatory to *The Wandering Lover*, which is indeed a curiosity in its way, and to which we refer those who are fond of grasping a cloud, or regaling their appetites with whipp'd syllabub. See Vol. III. p. 389.

MERRY, ROBERT, was born in London, April 1755, and was descended in a right line from Sir Henry Merry, who was knighted by James the First, at Whitehall. Mr. Merry's father was governor of the Hudson's Bay Company. His grandfather was a captain in the royal navy, and one of the elder brethren of the Trinity House: he established the commerce of the Hudson's Bay Company upon the plan which it now pursues. He made a voyage himself to Hudson's Bay, and discovered the island in the North Seas which still bears the name of Merry's Island. He also made a

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voyage to the East Indies, and was, perhaps, the first Englishman who returned home overland; in which expedition he encountered inconceivable hardships. Mr. Merry's mother was the eldest daughter of the late Lord Chief Justice Willes, who presided for many years with great ability in the Court of Common Pleas, and was for some time first lord commissioner of the great seal. Mr. Merry was educated at Harrow, under Dr. Sumner. The celebrated Dr. Parr was his private tutor. From Harrow he went to Cambridge, and was entered of Christ's College. He left Cambridge without taking any degree, and was afterwards entered of Lincoln's Inn, but was never called to the bar. Upon the death of his father he bought a commission in the horse-guards, and was for several years adjutant and lieutenant to the first troop, commanded by Lord Lothian. Mr. Merry quitted the service, and went abroad, where he remained nearly eight years; during which time he visited most of the principal towns of France, Switzerland, Italy, Germany, and Holland. At Florence he stayed a considerable time, enamoured (as it is said) of a lady of distinguished rank and beauty. Here he studied the Italian language, encouraged his favourite pursuit, poetry, and was elected a member of the celebrated academy Della Crusca; the name of which academy he afterwards used as a signature to many poems which were favourably received by the public, and which excited a great number of imitators. When Mr. Merry observed this, he dropped his fictitious character, and ever afterwards published in his own name.

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Mr. Merry had always been a *bon vivant*; he had also a turn for play; and this, with other fashionable propensities, kept him for several years in an embarrassed state. Upon his marriage with Miss Brunton, who performed in his tragedy of *Lorenzo*, a prospect opened to him of living at his ease, by the joint production of that lady's talents and his own pen; but unfortunately the pride of those relations upon whom he had most dependence was wounded by the alliance; and he was constrained, much against Mrs. Merry's inclination, to take her from the stage. This he did as soon as her engagement at the theatre expired, which was in the spring of 1792. They then visited the continent, and returned in the summer of 1793. They retired to America in 1796, and our author died suddenly at Baltimore, in Maryland, Dec. 24, 1798, of an apoplectic disorder, which proceeded, as supposed, from a plethora, and a want of proper exercise.

Mr. Merry's dramas are as follow:

1. *Ambitious Vengeance*. T. D. Svo. 1790.
2. *Lorenzo*. Tra. Svo. 1791.
3. *The Magician No Conjuror*. C. O. 1792. N. P.
4. *Fenelon*. Ser. Dr. Svo. 1795.

MESTAYER, HENRY. This author was a watchmaker, who wrote one play; and putting it into the hands of Mr. Theobald, that gentleman formed from it a tragedy, which he procured to be acted and printed as his own. This proceeding offended the original author, who soon after published his own performance, with a dedication to Mr. Theobald. It was called

The Perfidious Brother. T. 12mo. 1716.

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Theobald made only a few alterations in the language of the piece, and, on the strength of these few, assumed to himself the merit of the whole structure. We shall certainly be credited on the present occasion, as perhaps no reader will undergo, as we have done, the fatigue of examining evidence on both sides. Impartiality, however, compels us to aver, that Mestayer might bring as fair an action against his opponent, in any of the courts of Parnassus,

“As heart could wish, and need not shame

“The proudest man alive to claim.”

Poor Tib, though unmercifully ridiculed by Pope, never appeared to us so despicable as throughout this transaction. We had seen him before only in the light of a puny critic;

“But here the fell *attorney* prowls for prey.”

METCALFE, CATHARINE, wrote *Julia de Roubigné*. T. 1790. N. P.

This lady was in an ill state of health while she was writing her play, and died before it was acted.

MEWE, —, a gentleman of Emmanuel College, Cambridge, was author of a Latin play, called *Pseudomasia*. T. Com. N. P.

MEYERS, —, a miniature-painter, translated from the German,

Zelma. D. Rom. 1792. N. P. which was prepared for the stage by Mr. Hayley, after Mr. M.'s death, for the benefit of his family.

MICHELBORNE, JOHN. This gentleman was one of the governors of Londonderry when besieged by King James II. in the year 1688-9. The great fortitude and perseverance of that garrison, the hardships they suffered, and the success which attended their efforts,

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are subjects of some of the most interesting pages in history. From the fate of the present author it appears, that the rewards of the sovereign did not keep pace with the exertions of his subjects. After the gallant and hazardous service in which they had been employed, their pay was neglected, and they were abandoned to poverty and distress. Among the rest, our author was so far reduced, that he was confined in the Fleet for debt, and, during that restraint, wrote the single dramatic piece which entitles him to a place in this work, called

Ireland preserved; or, The Siege of Londonderry. T. C. folio. 1707. (See Gough's *British Topography*, vol. ii. p. 809.) Svo. 1738-9.

MICKLE, WILLIAM JULIUS, was one of the sons of the Rev. Alexander Mickle, a Scotch clergyman, who at one period of his life was a dissenting minister in London, and assistant to the Rev. Dr. Watts. Alexander Mickle was also one of the translators of Bayle's *Dictionary*. After a few years residence in London, he was presented to the church of Langholm, near Kelso, on the borders of Scotland, where he married; and of this marriage our author was one of the younger sons. He was born about the year 1735, and received his education from his father; on whose death he went to Edinburgh, and resided with an uncle, who was a brewer there. By this relation he was admitted to a share of the business; but the event of it only served to add another instance to the many which prove that the pursuits of poetry and trade are incompatible with each other. On his failure in this his first scheme of life, he endeavoured to obtain

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a commission in the marine service, and with that view came to London, about the conclusion of the war which began in 1755. In this application he met with a disappointment; but in hopes of deriving some advantage, he introduced himself to the first Lord Lyttelton, to whom he sent some of his poems. By this nobleman he was received with much kindness, was admitted to several interviews, and encouraged not to abandon his poetical plans, but to persevere in them. He experienced, however, no other emolument from his Lordship's notice of him.

After he became acquainted with Spenser's works, he read and studied with the greatest avidity; and, as he often declared, before he was eighteen years old had written two tragedies and half an epic poem, all which he had the prudence to consign to the flames. From the time of his arrival in London to about the year 1765, when he engaged as corrector to the Clarendon press, we do not know how he was employed.

The time which was not engaged at the Clarendon press he devoted to study; and in the year 1765 published the poem which first brought him into notice, entitled *Pollio, an Elegiac Ode, written in the Wood near R[oslin] Castle.* 4to. This was an elegy written on the death of his brother, and previous to its publication had been shown in MS. to and received some corrections from the hand of Lord Lyttelton, who, in a letter to the author, spoke of it as equal to any thing of the kind in our language. In 1767 he published *The Concubine*, a Poem, in Two Cantos, in the Manner of Spenser, 4to.

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He had as early in life as the age of seventeen, read Castara's translation of *The Lusiad* of Camoens into French, and then conceived the design of giving an English version of it. Various avocations had, however, prevented him from proceeding to execute his intention, though he never lost sight of his plan. At length, in 1771, he published the first book as a specimen; and having prepared himself by acquiring some knowledge of the Portuguese language, he determined to devote himself entirely to the work; which in order to carry on without interruption, he quitted his situation at Oxford, and went to reside at a farm-house at Forest Hill, where he pursued his design with unremitting attention, until the end of 1775, when the work, which had been printing as he proceeded on it, was entirely finished; a work which one of the finest English writers declared he esteemed equal to Pope's Homer, and inferior only to Dryden's Virgil; and which we may venture to prophesy will remain a monument to transmit the author's name with honour to late posterity.

Before the publication of *The Lusiad*, Mr. Mickle had been tempted to try his powers in what Dryden calls the most profitable species of composition. Adopting therefore a story from the French history, during the reign of Francis the First, he formed it into a tragedy, which he called *The Siege of Marseilles*. This was transmitted to Mr. Garrick with the recommendations of some of his literary friends. Whether from ignorance of stage effect, or that the author's talents were not adapted to the theatre, we shall not decide; but certain it is, the per-

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formance was rejected by the manager, as not calculated to succeed in the representation. It contained, he acknowledged in a letter, many beautiful passages; but fine writing, he added, was not of itself sufficient to constitute a drama fit for public exhibition.

In 1777 our author published a new edition of *The Concubine*, with improvements, under the title of *Sir Martyn*; the former conveying a very improper idea both of the subject and spirit of the poem. Of the many imitations of Spenser, this, in the opinion of some readers of taste, will suffer the least, in comparing it with the original.

The excellent Bishop of London, Dr. Lowth, from a knowledge of Mr. Mickle's virtues and talents, had more than once intimated his readiness to give him ordination, with a promise of some provision in the church, which, however, was a scheme of life not agreeable to our author's disposition. In May 1779, his friend Governor Johnstone was appointed to the command of the Romney man of war, and immediately sent to Mr. Mickle an offer to appoint him his secretary, in order that he might partake of any good fortune which might happen during the cruise. This offer Mr. Mickle accepted, and fulfilled his appointment during the remainder of the year. In November he arrived at Lisbon, and was named, by his friend and patron, joint agent for the prizes which were taken. During his residence there he composed his poem, called *Almada Hill*, published, in quarto, in 1781. In 1782 he published *The Prophecy of Queen Emma*, an ancient ballad, lately discovered, written by Johannes Turgottus, Prior of Durham, in the reign of William Ru-

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fus. To which is added, by the editor, an Account of the Discovery, and Hints towards a Vindication of the Authenticity, of the Poems of Ossian and Rowley, 8vo. About June in the same year he married Miss Tomkins, daughter of the person with whom he resided at Forest Hill while he was engaged in translating *The Lusiad*. By the fortune he obtained with this lady, added to what he acquired under Commodore Johnstone, he found himself possessed of that competence which enabled him to retire to literary leisure and independence. He accordingly took a house at Wheatley, in Oxfordshire, and devoted his vacant time to the revision of his poetical works. Here he died Oct. 25, 1788; leaving one dramatic piece already mentioned, viz.

The Siege of Marseilles. Trag. 4to. 1794.

MIDDLETON, THOMAS, was a very voluminous writer, and lived so late as the time of Charles I.; yet we can meet with very few particulars relating to him; for, notwithstanding that he has certainly shown considerable genius in those plays which are unquestionably all his own, and which are very numerous, yet he seems in his lifetime to have owed the greatest part of the reputation he acquired to his connexion with Jonson, Fletcher, Massinger, and Rowley, with whom he was concerned in the writing of several pieces; but to have been considered in himself as a genius of a very inferior class, and concerning whom the world was not greatly interested in the perusing of any memoirs. Yet, surely, it is a proof of merit sufficient to establish him in a rank far from the most contemptible among our

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dramatic writers, that a set of men of such acknowledged abilities considered him as deserving to be admitted a joint-labourer with them in the fields of poetical fame; and more especially by Fletcher and Jonson; the first of whom, like a widowed Muse, could not be supposed readily to admit another partner after the loss of his long and well beloved mate Beaumont; and the latter, who entertained so high an opinion of his own talents as scarcely to admit any brother near the throne, and would hardly have permitted the clear waters of his own Heliconian springs to have been muddied by the mixture of any streams that did not apparently flow from the same source, and, however narrow their currents, were not the genuine produce of Parnassus.

The pieces which Middleton wrote entirely, and those in which he only shared the honour with others, are distinguished in the following list:

1. *Randall, Earl of Chester.* P. 1602.
2. *Blurt, Master Constable.* C. 4to. 1602.
3. *Phoenix.* T.C. 4to. 1607.
4. *Michaelmas Term.* C. 4to. 1607.
5. *Your Five Gallants.* C. 4to. N.D. [1607.]
6. *Family of Love.* C. 4to. 1608.
7. *A mad World, my Masters.* C. 4to. 1608.
8. *Trick to catch the old One.* C. 4to. 1608.
9. *Roaring Girl.* C. 4to. 1611. Assisted by Dekker.
10. *Fair Quarrel.* C. 4to. 1617. (In this play Rowley joined with our author.)
11. *Inner Temple Masque.* 4to. 1619.

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12. *World toss'd at Tennis*. M. 4to. 1620. (Rowley assisted in this masque.)

13. *Game at Chesse*. 4to. N. D. [1624.]

14. *Chaste Maid in Cheapside*. C. 4to. 1630.

15. *Widow*. C. (In this Middleton only joined with Fletcher and Jonson.) 4to. 1652.

16. *Changeling*. T. 4to. 1653. (The author assisted by Rowley.)

17. *Spanish Gipsie*. C. (Assisted by Rowley.) 4to. 1653, 1661.

18. *Old Law*. C. 4to. 1656. (Our author and Rowley assisted Massinger in writing this comedy.)

19. *No Wit, no Help like a Woman's*. C. 8vo. 1657.

20. *More Dissemblers besides Women*. C. 8vo. 1657.

21. *Women beware Women*. T. 8vo. 1657.

22. *Mayor of Quinborough*. C. 4to. 1661. In Dodsley's *Collect*.

23. *Any Thing for a quiet Life*. C. 4to. 1662.

24. *The Puritan Maid, Modest Wife, and Wanton Widow*. C. N. P.

Besides the above pieces, Middleton wrote a Tragi-comedy, called,

25. *The Witch*, which he left in MS. [See Vol. III. p. 415.]

Middleton also wrote the following pageants :

1. *The Triumphs of Truth*. 4to. 1613.

2. *The Triumphs of Love and Antiquity*. 4to. 1619.

3. *The Sun in Aries*. 4to. 1621.

4. *The Triumph of Health and Prosperity*. 4to. 1626.

Our author was, in 1626, appointed chronologer to the city of London, and is supposed to have died soon after the publication of the last pageant.

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MILES, WILLIAM AUGUSTUS.

This author is living. He had formerly a post in the office of Ordnance; but, on a misunderstanding between him and the person at the head of that department, he was dismissed from his place. He is the author of *Letters from Selim*, printed in the public papers to expose the abuses in the office to which he had belonged; and of many political pamphlets, both with and without his name. He has also written the following dramas :

1. *Summer Amusement*; or, *An Adventure at Margate*. C. O. 1779. N. P. In conjunction with Mr. Andrews.

2. *The Artifice*. C. O. 8vo. 1780.

MILLER, JAMES, was the son of a clergyman who possessed two livings of considerable value in Dorsetshire. He was born in the year 1703, and received his education at Wadham College, in Oxford. His natural genius and turn for satire, however, led him, by way of relaxation from his more serious studies, to apply some portion of his time to the Muses; and, during his residence at the university, he composed great part of a comedy, called *The Humours of Oxford*, some of the characters in which being either really designed for, or at least pointed out as bearing a strong resemblance to, some of the students, and indeed heads, of that university, gave considerable umbrage, created the author many enemies, and probably laid the foundation of the greater part of his misfortunes through life.

On his quitting the university, he entered into holy orders, and got immediately preferred to the lectureship of Trinity chapel in Conduit Street, and to be preacher

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at the private chapel at Roehampton, in Surrey.

The emoluments of his preferment, however, being not very considerable, and, though he had married an amiable young lady with a very genteel fortune, finding the expenses of a family growing upon him, he was encouraged, by the success of his first play, which had been brought on the stage at the particular recommendation of Mrs. Oldfield, to have recourse to dramatic writing, as a means of enlarging his finances. But this kind of composition being considered, in this squeamish age, as somewhat foreign to, and inconsistent with, the clerical profession, a certain right reverend prelate, from whom Mr. Miller had perhaps expectations of preferment, made some very harsh remonstrances with him on the subject, and, on not perceiving him perfectly inclinable at once to quit the advantages he received from the theatre, without the assurance of somewhat adequate to it from the church, thought proper to withdraw his patronage: on which, in a satirical poem that our author published soon after, there appeared a character, which, being universally fixed on as intended for the bishop, occasioned an irreconcilable breach between his Lordship and the author, and was for many years afterwards thought to have retarded his advancement in the church.

Mr. Miller proceeded with his dramatic productions, and met with so good success, that, from the representation of three or four other pieces, he reaped very considerable emoluments, and probably might have continued so to do, had not his wit and propensity to satire involved him in a *brulée* with the body of critics, the

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supporters or destroyers of this kind of writing; for having, in a comedy, called *The Coffee-house*, drawn certain characters, which were imagined to be designed for Mrs. Yarrow and her daughter, who kept Dick's Coffee-house between the Temple-gates, and for some of the persons who frequented that house, the Templars, who considered this step as touching their own copyhold, went in a body to the playhouse, with a resolution, very far from uncommon at that time, of damning the piece right or wrong.

The author, however, denying the charge laid against him, the inns of court wits might perhaps have been reconciled to him, had not the engraver, who was employed to draw a frontispiece for the play, unfortunately taken the sketch of his design from the very coffee-house in question. This circumstance rendering them entirely implacable, all attempts that he made afterwards proved unsuccessful; it being of itself a sufficient reason, with those gentlemen, to damn any piece, if it was known, or but suspected to be, his. Thus was Mr. Miller's great resource stopped at once, and he again reduced to a dependence on his little pittance in the church, with scarcely a prospect of any advancement; for, besides the enmities he had created by the several circumstances above mentioned, he was in his principles a steady high-churchman, which was a circumstance at that time no way favourable to his promotion.

His integrity, however, in these principles was so firm, that he had resolution enough to withstand the temptation of a very large offer made him by the agents of the ministry in the time of general op-

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position, notwithstanding his circumstances were at that period very far from being easy. He, indeed, frequently acknowledged, that this was the severest trial his constancy ever endured, and that his tenderness for the most amiable of wives, whose dependence had been swallowed up in his misfortunes, had even staggered his firmness, and induced him to sound her disposition, by hinting to her on what terms preferment might be purchased; but she, with an intrepidity and indignation which almost made him blush at the thought of having hesitated for a single moment, rejected all proposals of so servile a nature, and silenced every scruple that could on her account have suggested itself to him. However, thus far he was willing to have temporized, that though he would not eat the bread purchased by writing in the vindication of principles that he disapproved, yet he would have stipulated with the ministry, on the same terms, never to have drawn his pen against them. But this proposal was rejected on the other side, and so terminated their negotiations.

Thus did Mr. Miller's wit and honesty stand for many years the most powerful bars to his fortune; and, as if some over-ruling planet hung over his destiny, and determined to banish success entirely from him, the stroke of death hurried him away, just as his prospects appeared to be clearing up in more respects than one: for, by the gift of Mr. Carey, of Dorsetshire, he was at length presented to the very profitable living of Upcerne, which his father had before possessed; besides which, having translated the *Mahomet* of Monsieur de Voltaire, and adapted it to the

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English stage, it made its appearance at Drury Lane theatre; and, all his former attempts having been in comedy, by which means the author of this tragedy was not suspected, it passed with very considerable approbation, and a probability of a reasonable success; when behold, on the very night that should have been that of his first benefit, and before he had received a twelvemonth's revenue from his own benefice, he died at his lodgings, in Cheyne Walk, Chelsea, without ever having it in his power to make that provision for his family which he had so long solicited.

As a man, his character may partly be deduced from the foregoing relation of his life. He was firm and steadfast in his principles, ardent in his friendships, and somewhat precipitate in his resentments. In his conversation he was sprightly, cheerful, and a great master of ready repartee, till towards the latter part of his life; when a depression of circumstances threw a gloom and hypochondria over his temper, which got the better of his natural gaiety of disposition.

As a writer, he certainly has a claim to stand in a very estimable light. His *Humours of Oxford* is perfectly his own, and is much the best of his dramatic pieces; for it is probable that, when he applied to that kind of writing by way of support, he had both less leisure and less spirits for the retouching and finishing them, than when he wrote merely for amusement. Besides, the most of his other plays are more or less built on the foundation of other writers, although the ornamental parts of the structure have been added to them by their present fabricator. The names of them are,

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1. *The Humours of Oxford*. C. 8vo. 1730.
2. *The Mother-in-Law*; or, *The Doctor the Disease*. C. 8vo. 1734.
3. *The Man of Taste*. C. 8vo. 1735.
4. *Universal Passion*. C. 8vo. 1737.
5. *The Coffee-house*. D. P. 8vo. 1737.
6. *Art and Nature*. C. 8vo. 1738.
7. *An Hospital for Fools*. D. F. 8vo. 1739.
8. *Mahomet the Impostor*. T. 8vo. 1744.
9. *Joseph and his Brethren*. Orat. 4to. 1744.
10. *The Picture*; or, *The Cuckold in Conceit*. C. 8vo. 1745.

At the end of Havard's *King Charles I.* is advertised a drama by our author, called,

11. *The Savage*; or, *The Force of Nature*. We believe, however, that it never was printed.

He wrote also a comedy, called,

12. *Sir Roger de Coverly*, by the desire of Mrs. Oldfield, who intended to have played the Widow. Mr. Wilks was designed for Will Honeycombe, and Mr. Cibber for Sir Roger; but the deaths of the two former occasioned its being laid aside.

Besides these dramatic pieces, he wrote several political pamphlets, particularly one called *Are these Things so?* which was taken very great notice of; he was author of a poem, called *Harlequin Horace*, a satire, occasioned by some ill treatment he had received from Mr. Rich, the manager of Covent Garden theatre; and was likewise concerned, together with Mr. Henry Baker, F. R. S. in a complete translation of the comedies of Moliere, printed together with the original French, and published by Mr. Watts.

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Mr. Miller died on the 27th of April 1744, leaving behind him a wife and two children, a son and daughter; and, although it may seem somewhat foreign to our present purpose, yet it would be unjust to the character of the widowed lady, of whose heroical and noble behaviour we have already recorded one instance above, not here to convey to posterity the record of that continued attachment to the honour and reputation of her husband even after death, which induced her to devote the whole profits, both of a benefit play which Mr. Fleetwood gave her a little time after Mr. Miller's decease, and also of a large subscription to a volume of admirable sermons of that gentleman's, which she published, to the satisfaction of his creditors, and the payment of those debts which his limited circumstances had unavoidably engaged him in; even though, by so doing, she left herself and family almost destitute of the common necessities of life.

Mr. Miller's son was bred a surgeon, and was some time in that station in the navy; but afterwards applied to literary avocations for his livelihood. Among other works that he was concerned in, he published a volume of original poems, and a translation of the Abbé Batteaux's *Cours des Belles Lettres*.

MILTON, JOHN, the most illustrious of the English poets, was descended of a genteel family, seated at a place of their own name, viz. Milton, in Oxfordshire. He was born Dec. 9, 1608, and received his first rudiments of education under the care of his parents, assisted by a private tutor. He afterwards passed some time

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at St. Paul's school, London; in which city his father had settled, being engaged in the business of a scrivener. At the age of seventeen, he was sent to Christ's College, Cambridge; where he made a great progress in all parts of academical learning; but his chief delight was in poetry. In 1628 he proceeded bachelor of arts, having performed his exercise for it with great applause. His father designed him for the church; but the young gentleman's attachment to the Muses was so strong, it became impossible to engage him in any other pursuits. In 1632 he took the degree of master of arts; and, having now spent as much time in the university as became a person who determined not to engage in any of the three professions, he left the college, greatly regretted by his acquaintance, but highly displeased with the usual method of training up youth there for the study of divinity; and being much out of humour with the public administration of ecclesiastical affairs, he grew dissatisfied with the established form of church government, and disliked the whole plan of education practised in the university. His parents, who now dwelt at Horton, near Colnbrook, in Buckinghamshire, received him with unabated affection, notwithstanding he had thwarted their views of providing for him in the church, and they amply indulged him in his love of retirement; wherein he enriched his mind with the choicest stores of Grecian and Roman literature. His poems of *Comus*, *L'Allegro*, *Il Penseroso*, and *Lycidas*, all written at this time, would have been sufficient, had he never produced any thing more considerable, to have transmitted his fame to latest posterity.

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However, he was not so absorbed in his studies, as not to make frequent excursions to London; neither did so much excellence pass unnoticed among his neighbours in the country, with the most distinguished of whom he sometimes chose to relax his mind, and improve his acquaintance with the world, as well as with books.

After five years spent in this manner, he obtained his father's permission to travel, for further improvement. In the spring of the year 1638 he set out for Paris, where he was introduced to the celebrated Grotius; from thence he departed for Genoa, and from Genoa he went to Florence; where he spent two months with great satisfaction, in the company of persons the most eminent for rank, parts, or learning. Hence he went to Rome, where he passed the same time in the same manner. His next remove was to Naples; whence his design was to proceed into Sicily and Greece; but, hearing of the commotions then beginning to stir in England, he resolved to shorten his tour, in order to return to his native country; being of too public-spirited a disposition to remain an unconcerned spectator of the great struggle for liberty which he saw approaching. Returning therefore to Rome, and from thence to Florence, he crossed the Appenines, and passed by the way of Bologna and Ferrara to Venice, where he shipped off the books he had collected in his travels. After a month's stay at Venice, he went through Verona, Milan, and along the Alps, down the Lemman Lake to Geneva, where he spent some time, and then set out on his return through France, whence he arrived in England towards the close of the year 1639.

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The times, however, not being yet ripe for his design of attacking the episcopal order, he determined to lie *perdue* for the present; but, that he might not be idle, he set up a genteel academy in Aldersgate Street. In 1641 he began to draw his pen in defence of the Presbyterian party; and the next year he married the daughter of Richard Powell, Esq. of Forest Hill, in Oxfordshire. This lady, however, whether from a difference on account of party, her father being a zealous royalist, or some other cause, soon thought proper to return to her relations; which so incensed her husband, that he resolved never to take her again, and wrote and published several tracts in defence of the doctrine and discipline of divorce. He even made his addresses to another lady; but this incident proved the means of a reconciliation with Mrs. Milton.

In 1644 he wrote his tract upon education; and the restraint on the liberty of the press being continued by act of parliament, he wrote boldly and nobly against that restraint: for which seasonable effort eternal honour and glory be to the memory of the admirable author! That infamous scheme of *licensing* continued, however, to the year 1649; when Mr. Mabbot, who held the office of licenser, was so much ashamed of it, and so disgusted with the practice, that he threw up the employment, and the council of state totally annulled the office; for which be due reverence paid to their memory also!

In 1645 he published his *Juvenile Poems*; and about two years after, on the death of his father, he took a smaller house in High

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Holborn; and here he kept close to his studies, pleased to observe the public affairs daily tending toward the great end of his wishes, till it was completed in the destruction of monarchy, by the fatal catastrophe and death of Charles the First.

But after this dreadful blow was struck, the Presbyterians made so much outcry against it, that Milton grew apprehensive lest the design of settling a commonwealth should miscarry; for which reason he published his *Tenure of Kings and Magistrates: Proving that it is lawful for any to have the power to call to account a tyrant or wicked king, and, after due conviction, to depose and put him to death*. Soon after this, he entered upon his *History of England*; a work planned in the same republican spirit, being undertaken with a view of preserving the country from submitting to monarchical government, in any future time, by example from the past. But, before he had made any great progress in this work, the commonwealth was formed, the council of state erected, and he was pitched upon for their Latin secretary. The famous *Εἰκὼν Βασιλική* coming out about the same time, our author, by command, wrote and published his *Iconoclastes* the same year. It was also, by order of his masters, backed by the reward of one thousand pounds. After that, in 1651, he published his celebrated piece, entitled *Pro Populo Anglicano Defensio*, a defence of the people of England, in answer to Salmasius's *Defence of the King*, which performance spread his fame over all Europe. He now dwelt in a pleasant house, with a garden, in Petty France, Westminster, opening into St. James's Park. In 1652 he bu-

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ried his wife, who died not long after the delivery of her fourth child; and about the same time he also lost his eyesight, by a *gutta-serena*, which had been growing upon him many years.

Cromwell took the reins of government into his own hands in the year 1653; but Milton still held his office. His leisure hours he employed in prosecuting his studies, wherein he was so far from being discouraged by the loss of his sight, that he even conceived hopes that this misfortune would add new vigour to his genius; which, in fact, seems to have been the case. Thus animated, he again ventured upon matrimony. His second lady was the daughter of Captain Woodcock, of Hackney: she died in childbed, about a year after.

On the deposition of the Protector Richard Cromwell, and on the return of the Long Parliament, Milton being still continued secretary, he appeared again in print; pleading for a further reformation of the laws relating to religion; and, during the anarchy that ensued, he drew up several schemes for re-establishing the commonwealth, exerting all his faculties to prevent the return of Charles II. England's destiny, however, and Charles's good fortune, prevailing, our author chose to consult his safety, and retired to a friend's house in Bartholomew Close. A particular prosecution was intended against him; but the just esteem to which his admirable genius and extraordinary accomplishments entitled him, had raised him so many friends, even among those of the opposite party, that he was included in the general amnesty.

This storm over, he married a third wife, Elizabeth, daughter of

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Mr. Minshall, a Cheshire gentleman; and not long after he took a house in the Artillery Walk, leading to Bunhill Fields. This was his last stage; here he sat down for a longer continuance than he had before been able to do any where; and though he had lost his fortune (for every thing belonging to him went to wreck at the Restoration), he did not lose his taste for literature, but continued his studies with almost as much ardour as ever; and applied himself particularly to the finishing his grand work, the *Paradise Lost*; one of the noblest poems that ever was produced by human genius! We could enlarge with pleasure on the numberless and exquisite beauties of this English epic; but this has been so copiously done by Mr. Addison and many others, that any attempt of that kind here would be altogether superfluous. It was published in 1667; and his *Paradise Regained* came out in 1670. This latter work fell short of the excellence of the former production; although, were it not for the transcendent merit of the *Paradise Lost*, the second composition would doubtless have stood foremost in the rank of English epic poems: but, perhaps, the groundwork was unfavourable to the poet, many being of opinion that the mysteries of the Christian scheme are improper subjects for the Muse. After this he published many pieces in prose; for which we refer our readers to the edition of his *Historical, Political, and Miscellaneous Works*, printed by Millar, in 2 vol. 4to. in 1753.

In 1674, this great and worthy man paid the last debt to nature, at his house in Bunhill Fields, in the 66th year of his age; and was interred on the 12th of November,

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in the chancel of St. Giles's, Cripplegate. A decent monument was erected to his memory, in 1737, in Westminster Abbey, by Mr. Benson, one of the auditors of the imprest. As to his person, it was remarkably handsome, but his constitution was tender, and by no means equal to his incessant application to his studies. Though greatly reduced in his circumstances, yet he died worth 1500*l.* in money, besides his household goods. He had no son, but left behind him three daughters, whom he had by his first wife.

His dramatic works are,

1. *A Masque, presented at Ludlow Castle.* 4to. 1637.
2. *Sampson Agonistes.* D. P. 8vo. 1671.
3. *Arcades.* Masque.

The former of these pieces has long been, and still continues to be, a favourite entertainment on the British theatre, under the name of *Comus*; but it was first performed at Ludlow Castle by persons of distinction. The second, though an admirable performance on the plan of the ancients, is not adapted to the modern stage.

Bishop Atterbury, however, once very much pressed Mr. Pope to review and polish this piece: "If (says he), upon a new perusal of it (which I desire you to make), you think as I do, that it is written in the very spirit of the ancients, it deserves your care, and is capable of being improved, with little trouble, into a perfect model and standard of tragic poetry:"—"a most desperate task! (exclaims Dr. Armstrong); for, besides that the dialogue is for the greatest part dry, metaphysical, pedantic, and reads like a starched, laborious, slavish translation from Euripi-

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"des, I cannot help thinking, with all due deference to Milton and the Bishop of Rochester, that the *Sampson Agonistes* is no more to a tragedy, than a long farce of one act would be to a comedy; for the stage, if I remember right, is never once cleared of the persons introduced, from the first scene to the last." *Armstrong's Works*, vol. ii. p. 243.

Mr. Peck, in 1740, republished a piece, which, with scarcely any grounds, he was willing to ascribe to our author. It is called

Tyrannical Government anatomized; or, A Discourse concerning evil Counsellors: Being the Life and Death of John the Baptist. 4to. 1642. A translation from Buchanan.

MITCHELL, JOSEPH, was the son of a stonecutter in North Britain, and was born about the year 1684. Mr. Cibber tells us, that he received an university education while he remained in that kingdom, but does not specify to which of the seminaries of academical literature he stood indebted for that advantage. He quitted his own country, however, and repaired to the metropolis of its neighbour nation, with a view of improving his fortune. Here he got into favour with the Earl of Stair and Sir Robert Walpole; on the latter of whom he was for great part of his life almost entirely dependent. In short, he received so many obligations from that open-handed statesman, and, from a sense of gratitude which seems to have been strongly Mr. Mitchell's characteristic, was so zealous in his interest, that he was even distinguished by the title of Sir Robert Walpole's poet. Notwithstanding this valuable patronage, however,

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his natural dissipation of temper, his fondness for pleasure, and eagerness in the gratification of every irregular appetite, threw him into perpetual distresses, and all those uneasy situations which are the natural consequences of extravagance. Nor does it appear that, after having experienced more than once the fatal effects of those dangerous follies, he thought of correcting his conduct at a time when fortune put it in his power so to do: for when, by the death of his wife's uncle, several thousand pounds devolved to him, he seems not to have been relieved, by that acquisition, from the incumbrances which he laboured under; but, on the contrary, instead of discharging those debts which he had already contracted, he lavished away, in the repetition of his former follies, those sums which would not only have cleared his reputation in the eye of the world, but also, with prudence and economy, might have rendered him easy for the remainder of his life.

As to the particulars of his history, there are not many on record; for his eminence in public character not rising to such an height as to make the transactions of his life important to strangers, and the follies of his private behaviour inducing those who were more intimate with him, rather to conceal than publish his actions, there is a cloud of obscurity hanging over them, which it is neither easy, nor indeed much worth while attempting, to withdraw from them. His genius was of the third or fourth rate, yet he lived in good correspondence with most of the eminent wits of his time; particularly with Aaron Hill, Esq. whose estimable character rendered it an honour, and almost a stamp of

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merit, to be noticed by him. That gentleman, on a particular occasion, in which Mr. Mitchell had laid open to him the distressed situation of his circumstances, finding himself unable, consistently with prudence, to relieve him by an immediately pecuniary assistance (as he had indeed but too greatly injured his own fortune by acts of almost unbounded generosity), yet found means of assisting him essentially by another method; which was by presenting him with the profits and reputation also of a dramatic piece in one act, entitled *The Fatal Extravagance*, a piece which seemed in its very title to convey a gentle reproof to Mr. Mitchell on the occasion of his own distresses. It was acted and printed in Mr. Mitchell's name, and the emoluments arising from it amounted to a very considerable sum. Mr. Mitchell was ingenuous enough, however, to undeceive the world with regard to its true author, and on every occasion acknowledged the obligations he lay under to Mr. Hill. The dramatic pieces, which appear under this gentleman's name, are,

1. *Fatal Extravagance*. Trag. 8vo. 1720; 8vo. [Dublin] 1729.
2. *The Fatal Extravagance*. T. enlarged. 12mo. 1726.
3. *The Highland Fair*. Opera. 8vo. 1731.

The latter of these is really Mr. Mitchell's, and does not want merit in its way.

In a letter, dated Dec. 1721, Mallet, addressing Professor Ker, from Edinburgh, says, "Mr. Mitchell is writing a new tragedy" (*The Fate of King James the First*) at London, where he resides." But what became of this tragedy we know not.

This author died Feb. 6, 1739;

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and Mr. Cibber gives the following character of him, with which we shall close this account :

“ He seems (says that writer) “ to have been a poet of the third “ rate ; he has seldom reached the “ sublime ; his humour, in which “ he more succeeded, is not strong “ enough to last ; his versification “ holds a state of mediocrity ; he “ possessed but little invention ; “ and, if he was not a bad rhyme- “ ster, he cannot be denominated “ a fine poet, for there are but few “ marks of genius in his writ- “ ings.”

His poems were printed in two volumes, 8vo. 1729.

MOLLOY, CHARLES. This gentleman was descended from a very good family in the kingdom of Ireland, and was himself born in the city of Dublin, and received part of his education at Trinity College there, of which he afterwards became a fellow. At his first coming to England he entered himself of the Middle Temple, and was supposed to have had a very considerable hand in the writing of a periodical paper, called *Fog's Journal* ; as also since that time to have been almost the sole author of another well-known paper, entitled *Common Sense*. All these papers give testimony of strong abilities, great depth of understanding, and clearness of reasoning. Dr. King was a considerable writer in the latter, as were Lords Chesterfield and Lyttelton. Our author had large offers made him to write in defence of Sir Robert Walpole, but these he rejected : notwithstanding which, at the great change in the ministry in 1742, he was entirely neglected, as well as his fellow-labourer Amhurst, who conducted *The Crafts-*

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man. Mr. Molloy, however, having married a lady of fortune, was in circumstances which enabled him to treat the ingratitude of his patriotic friends with the contempt it deserved. He lived many years after this period, dying on the 16th of July 1767.

He also wrote three dramatic pieces, entitled,

1. *Perplexed Couple*. C. 12mo. 1715.
2. *The Coquet*. C. 8vo. 1718.
3. *Half-pay Officers*. F. 12mo. 1720.

Connected with this last piece, see an anecdote in Vol. II. p. 276.

MONCREIFF, JOHN. This author was a native of Scotland, and for some time tutor to a young gentleman at Eton school. He died about the year 1767, having produced one play, called

Appius. T. 8vo. 1755.

MONTAGUE, WALTER. This gentleman was second son of Henry the first Earl of Manchester of that name. He was born in the parish of St. Botolph without Aldersgate, about the close of Queen Elizabeth's, or the beginning of King James I.'s reign, but the particular year is not specified by any of the biographers. He received some years' education at Sidney College, Cambridge, and afterwards travelled into France, where he unhappily was perverted to the communion of the church of Rome, and retired for some time to a monastic life. He was first made abbot of Nantueil, of the Benedictine order, in the diocese of Mentz, and afterwards of St. Martin's, in the diocese of Roan. He was likewise agent for King Charles's Queen, at the court of Rome, and both their Majesties exerted themselves to obtain a car-

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dinal's hat for him, though without effect. When the first symptoms of the civil war broke out in 1639, he and Sir Kenelm Digby were employed by the Queen to solicit the English Roman Catholics to a liberal contribution in money for enabling the King to repel the Scots. They discharged the commission with great fidelity and success. After this Mr. Montague went to France, from whence returning with dispatches of importance, he was apprehended at Rochester, and underwent a long and severe confinement, notwithstanding he was claimed by the French ambassador. He was released in 1647; but being afterwards reported by the council to be a dangerous person, it was voted in parliament, that "he should depart the nation within ten days, and not return without leave of the House on pain of death and confiscation of his estate." Returning to France, the Queen-dowager of England made him her lord almoner. He at this time, Lord Clarendon observes, "appeared a man wholly restrained from all the vanity and levity of his former life; and perfectly mortified to the pleasures of the world, which he had enjoyed in a very great measure and excess.

"He dedicated himself to his studies with great austerity; and seemed to have no affection or ambition for preferment; but to live within himself upon the very moderate exhibition he had left to him by his father; and in this melancholic retreat he had newly taken the order of priesthood; which was in truth the most reasonable way to satisfy his ambition, if he had any

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"left; for both the Queen-regent and the cardinal could not but liberally provide for his support in that profession; which they did very shortly after: and this devout profession and new function much improved the interest and credit he always had in his old mistress; who very much hearkened to him in cases of conscience: and she confessed to the chancellor, that he was a little too bigotted in this affair; and had not only pressed her very passionately to remove the scandal of having a Protestant chapel in her house, as inconsistent with a good conscience, but had likewise inflamed the Queen-regent with the same zeal, who had very earnestly pressed and importuned Her Majesty no longer to permit that offence to be given to the Catholic religion. In conclusion, she wished him to confer with Mr. Montague, and to try if he could withdraw him from that asperity in that particular; to which purpose the chancellor conferred with him, but without any effect." But though he so rigidly adhered to his religious prejudices, yet, when the Queen turned the Duke of Gloucester out of doors for refusing to be a convert to popery, Mr. Montague took him into his protection, and his Royal Highness resided with him at his fine abbey of Pontoise until the Duke was sent for by the King.

This gentleman, who was usually called the Abbé Montague, and sometimes Lord Abbot of Pontoise, did not long survive the Queen-mother of England; that Princess dying on the last day of August 1669, and Mr. Montague before the end of the same year,

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He was buried in the church or chapel belonging to the Hospital of Incurables at Paris.

Before his quitting his country, and desertion from the Protestant religion, he wrote one dramatic piece, entitled

The Shepherd's Paradise. Past. 8vo. 1629.

MOORE, EDWARD, was bred a linen-draper; but having probably a stronger attachment to the study than the counter, and a more ardent zeal in the pursuit of fame than in the search after fortune, he quitted business, and applied to the Muses for a support.—In verse he had certainly a very happy and pleasing manner; in his *Trial of Selim the Persian*, which is a compliment to the ingenious Lord Lyttelton, he has shown himself a perfect master of the most elegant kind of panegyric, viz. that which is couched under the appearance of accusation; and his *Fables for the Female Sex* seem, not only in the freedom and ease of the versification, but also in the forcibleness of the moral and poignancy of the satire, to approach nearer to the manner of Mr. Gay, than any of the numerous imitations of that author which have been attempted since the publication of his *Fables*. As a dramatic writer, Mr. Moore has, we think, by no means met with the success his works have merited; since, out of three plays which he wrote, one of them, *The Foundling*, has been condemned for its supposed resemblance to a very celebrated comedy (*The Conscious Lovers*), but to which we cannot avoid giving it greatly the preference; and another, viz. *The Gamester*, met with a cold reception, for no other apparent reason, but because it too nearly touched a favourite and fashionable

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vice. Yet on the whole his plots are interesting, his characters well drawn, his sentiments delicate, and his language poetical and pleasing; and, what crowns the whole of his recommendation, the greatest purity runs through all his writings, and the apparent tendency of every piece is towards the promotion of morality and virtue. The two plays we have mentioned, and one more, with a serenata, make the whole of his dramatic works, as follow:

1. *Solomon.* Ser. 4to. 1742.
2. *Foundling.* C. 8vo. 1748.
3. *Gil Blas.* C. 8vo. 1751.
4. *Gamester.* T. 8vo. 1753.

Mr. Moore married a lady of the name of Hamilton, daughter to Mr. H. table-decker to the Princesses; who had herself a very poetical turn, and has been said to have assisted him in the writing of his tragedy. One specimen of her poetry, however, was handed about before their marriage, and has since appeared in print in *The Gentleman's Magazine*, 1749, p. 192. It was addressed to a daughter of the famous Stephen Duck; and begins with the following stanza:

“Would you think it, my Duck, for
the fault I must own,
“Your Jenny, at last, is quite covetous
grown;
“Though millions if fortune should lav-
ishly pour,
“I still should be wretched, if I had
not MORE.”

And, after half a dozen stanzas more, in which, with great ingenuity and delicacy, and yet in a manner that expresses a sincere affection, she has quibbled on our author's name, she concludes with the following lines:

“You will wonder, my girl, who this
dear one can be,
“Whose merit can boast such a con-
quest as me;

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"But you shan't know his name; tho'
I told you before
"It begins with an M; but I dare not
say MORE."

Mr. Moore died the 28th of Feb. 1757, soon after his celebrated papers, entitled *The World*, were collected into volumes.

His works were printed in one volume, 4to. 1756.

MOORE, S. a provincial actor, is author of

The World as it Wags. F. 1792. N. P. we believe.

MOORE, SIR THOMAS. This gentleman lived in the reign of King George I. which monarch bestowed on him the honour of knighthood: on what occasion is not recorded; but, as some writers have observed, it was scarcely on account of his poetry. He wrote but one play, which is remarkable only for its absurdities. It is entitled

Mangora, King of the Timbushians. T. 4to. 1718.

This play, partly through the necessity of the actors of Lincoln's Inn Fields theatre, who were then only a young company, had met with but small encouragement from the public, and were glad of making trial of any thing that had but the nature of novelty to recommend it, and partly through the influence of many good dinners and suppers which Sir Thomas gave them while it was in rehearsal, at length made its way to the stage; but we need do no more, to give our readers an idea of the merit of the piece and the genius of its author, than the quoting a few lines from it, which Mr. Victor has given us in his *History of the Stage*. In one part of the play the King makes use of the following very extraordinary exclamation:

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"By all the ancient gods of Rome and Greece,

"I love my daughter better than my niece;

"If any one should ask the reason why;—

"I 'd tell 'em—Nature makes the strongest tie."

And, in another place, having conceived a suspicion of some design being formed against his life, he thus emphatically calls for and commands assistance:

"Call up my guards! call 'em up ev'ry one!

"If you don't call all—you 'd as good call none."

Neither of these passages, however, is to be found in the printed, and perhaps was never met with in the manuscript, copy. They might only have been designed as a ridicule on the bathos of some other tragedy.

Sir Thomas died the 16th of April 1735.

MORE, MRS. HANNAH, was born at Bristol, where for some time she kept a boarding-school. This lady has for many years flourished in the literary world, which she has richly adorned by a variety of labours, all possessing strong marks of excellence: The concern that she takes, and the interest that she feels, in the dignity of her own sex, is exemplified by her pastoral drama, called *The Search after Happiness*, and by a series of *Essays on various Subjects, principally designed for Young Ladies*. In the cause of religion and society, her labours are original and indefatigable; and the industrious poor have been at once enlightened by her instructions, and supported by her bounty. Her life has literally been spent in doing good. Some of her friends called her exquisite humanity her hobby-horse; and to such of them as

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were wits, it furnished a new species of raillery. It is in this humour, which is a mixture of praise and blame, that the late Lord Orford, in a letter to herself, gives the following sketch of her character :

“ It is very provoking (says his Lordship), that people must be “ always hanging or drowning “ themselves, or going mad, that “ you, forsooth, mistress, may “ have the diversion of exercising “ your pity, and good nature, “ and charity, and intercession, “ and all that bead-roll of virtues “ that make you so troublesome “ and amiable, when you might “ be ten times more agreeable, by “ writing things that would not “ cost one above half-a-crown at “ a time. You are an absolutely “ walking hospital, and travel “ about into lone and by places, “ with your doors open to house “ stray-casualties. I wish, at least, “ that you would have some chil- “ dren yourself, that you might “ not be plaguing one for all the “ pretty brats that are starving and “ friendless. I suppose it was some “ such goody, two or three thou- “ sand years ago, that suggested “ the idea of an alma-mater suck- “ ling the three hundred and sixty- “ five bantlings of the Countess of “ Hainault.—Well, as your newly- “ adopted pensioners have two “ babes, I insist on your accepting “ two guineas for them, instead “ of one at present, that is, when “ you shall be present. If you “ cannot circumscribe your own “ charities, you shall not stint “ mine, Madam, who can afford “ it much better, and who must “ be dunned for alms; and do not “ scramble over hedges and ditches “ in searching for opportunities of “ flinging away my money on

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“ good works. I employ mine “ better at auctions, and in buying “ pictures and baubles, and hoard- “ ing curiosities, that, in truth, I “ cannot keep long, but that will “ last for ever in my catalogue, “ and make me immortal. Alas! “ will they cover a multitude of “ sins? Adieu! I cannot jest “ after that sentence.”

Among Mrs. More's miscella-
neous works, we must mention as
most distinguished, *Thoughts on
the Importance of the Manners of
the Great to general Society; An
Estimate of the Religion of the
Fashionable World; Hints toward
forming the Character of a young
Princess; Strictures on Female
Education; and Cœlebs in search of
a Wife* Her dramatic writings are
as follow :

1. *The Search after Happiness.* P.D. 8vo. 1773.
2. *The Inflexible Captive.* T. 8vo. 1774.
3. *Percy.* T. 8vo. 1778.
4. *Fatal Falsehood.* T. 8vo. 1779.
5. *Moses in the Bulrushes.* S.D.
6. *David and Goliath.* S. D.
7. *Belshazzar.* S. D.
8. *Daniel.* S. D.

The last four were published
together in a volume, entitled *Sa-
cred Dramas*, 8vo. 1782.

MORELL, DR. THOMAS. This
author was a clergyman, and one
of the secretaries of the Society
of Antiquaries. He was born in
1701, and educated at Eton; from
whence, in 1722, he was removed
to King's College, Cambridge.
He left college in 1726, for a
curacy and small sinecure, at
Kelvedon, in Essex. On the death
of Mr. Batty, in 1738, the living
of Buckland was given to him by
his college. In 1741 he resided
wholly at Kew. He published
several Greek plays, with learned

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scholia; was editor of many editions of Ainsworth's *Dictionary* and Hederic's *Lexicon*; and author of,

1. *Judas Macchabeus*. Orat. 4to. 1746.

2. *Alexander Balus*. Orat. 4to. 1748.

3. *Hecuba*. T. 8vo. 1749.

4. *Theodora*. Orat. 4to. 1749.

5. *Jephtha*. Orat. 4to. N. D. [1751.]

6. *The Triumph of Time and Truth*. Orat. 4to. 1757.

7. *Nabal*. Orat. 4to. 1764.

8. *Prometheus in Chains*. T. 8vo. 1773.

He was one of the earliest writers in *The Gentleman's Magazine*, and died at Turnham Green, Feb. 19, 1784. There is also a posthumous work of this author, consisting of *Annotations on Locke's Essays*.

MORGAN, M'NAMARA, a native of Ireland, was, if we are not mistaken, a member of the honourable Society of Lincoln's Inn, and was afterwards called to the bar, and practised as a counsellor in the courts of justice in Dublin. He contracted a close friendship with Mr. Barry the celebrated actor; through whose influence a tragedy of his, founded on a part of Sir Philip Sidney's *Arcadia*, was brought on the stage in 1754. It met with some success, from the strong manner in which it was supported in the performance, and from the potent interest of the Irish gentlemen in London, excited in favour of their countryman's work; a kind of national zeal, which is highly praiseworthy, and which indeed we meet with in the people of every country but our own; the natives of which, when they chance to meet abroad, seem to feel no more peculiar regard for each other, than for the natives of

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North America, or the coast of Coromandel. Mr. Morgan's tragedy, however, certainly found as favourable a reception as it could lay any claim to; as it was in many respects very far from being limited within the strict rules of the drama, and of a species of writing much too romantic for the present taste. It is entitled,

1. *Philoclea*. T. 8vo. 1754.

He was also the compiler of,

2. *Florizel and Perdita*; or, *The Sheepshearing*. F. 8vo. 1754; afterwards published, with a transposition of these titles, and called a Pastoral Comedy. 12mo. 1767.

He died in the year 1762.

MORISON, DAVID, wrote

The Fortunate Sailor. Op. 1790.

MORRIS, EDWARD, a Templar, who has published three dramatic pieces, viz.

1. *The Adventurers*. F. 8vo. 1790.

2. *False Colours*. C. 8vo. 1793.

3. *The Secret*. C. 8vo. 1799.

MORRIS, ROBERT. This author was, we believe, a surveyor. He wrote some lectures, and other pamphlets, on the science of architecture, and one play, called

Fatal Necessity; or, *Liberty regained*. T. 8vo. 1742.

MORTON, E. This author published one dramatic piece at Salop, to which, he says in an advertisement, he was induced to enable him to support a large family. It was called

The Register Office. Ent. 12mo. 1758.

MORTON, THOMAS, was born in the county of Durham. His father died when he was very young; and the care of his education and fortune devolved on his uncle, Mr. Maddison, an eminent stock-broker, who sent him to Soho Square Academy, where he

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was a cotemporary performer, in the private plays of that seminary, with Mr. Holman. He became afterwards a member of Lincoln's Inn. His dramatic works are,

1. *Columbus*. H. P. Svo. 1792.
2. *Children in the Wood*. M. E. 1793. N. P.
3. *Zorinski*. P. Svo. 1795.
4. *Way to get Married*. C. Svo. 1796.
5. *A Cure for the Heart Ache*. C. Svo. 1797.
6. *Speed the Plough*. C. Svo. 1798.
7. *Secrets worth knowing*. C. Svo. 1798.
8. *The Blind Girl*. C. O. 1801. N. P.
9. *School of Reform*. C. Svo. 1805.
10. *Town and Country*. C. Svo. 1807.

To this author is also ascribed,

11. *Beggar my Neighbour*. C. 1802. N. P.

MOSER, JOSEPH. This gentleman, descended from a Swiss family settled at Schaffhausen, was born in Greek Street, Soho, in June 1748, the son of Hans Jacob Moser, an artist. Our author was taken at an early age from school, and placed under the care of his uncle, G. M. Moser, Esq. late keeper of the Royal Academy, and an eminent painter of historical compositions in enamel. His design was to bring up his nephew as a painter; but literature seems to have urged stronger claims to his attention. He, however, continued in the Royal Academy more than fifteen years, till his marriage, in 1780, with Miss Liege, the daughter of an eminent surgeon and apothecary in Holles Street, Cavendish Square. Finding that to pursue painting as a profession was striving against the bent of his genius, and having

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now the means of escape from it, Mr. Moser threw down the pallet and retired into the country. After an absence of three years, he returned to town, and published several essays, &c. in the public prints; and after his Muse had lain dormant a long series of years, he again commenced a literary career, about the year 1793, by a correspondence with *The European Magazine*, in which, May 1st, he published his *Reflections upon Cash, Credit, and Country Banks*; which correspondence he has continued, formerly at intervals, and latterly in constant succession, ever since. In the year 1793 he produced *Lucifer and Mammon*, 1 vol.; in 1794, *Turkish Tales*, 2 vols.; also 1794, *Timothy Twig*, 2 vols.; 1796, *The Hermit of Caucasus*, 2 vols.; 1797, *Moral Tales*, 2 vols.; 1800, *Tales and Romances of ancient and modern Times*, 5 vols.

Mr. Moser has been many years in the commission of the peace for Westminster. In the year 1798 he was appointed a magistrate for the four counties, and one of the deputy lieutenants for Middlesex. In that situation he acted at the public office, Queen Square. Some time after the death of Mr. Sergeant Kerby, in consequence of removals occasioned by that event, Mr. M. was appointed to the office in Worship Street, where he still acts with a diligence, industry, patience, and integrity, highly honourable to himself, and beneficial to society. His dramatic pieces are,

1. *Cephisa*. C. Op. 1804. N. P.
2. *The Minc'd Pie*. Dr. Inanity. 1806.
3. *The Gipsies*. 12mo. 1807.
4. *The Upholsterer*. An additional Scene to, 1807.
5. *The Comet*. F. 1807.

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6. *The Best Heart in the World*. Dr. Sketch. 12mo. 1807.
7. *Arabella*. Rom. Dr. N. P.
8. *The Barber of Pera*. Mel. Dr. N. P.
9. *The Bubbles*. C. 1808.
10. *Don Quixote in Barcelona*. B. F. 12mo. 1808.
11. *Æsop*. Additional Scenes to, 1808.
12. *Nourmahal, Empress of Hindostan*. Mel. Dr. 1808.
13. *The Purrah*. African Tale. 1808.
14. *Rehearsal*. Scenes in Imitation of. 1809.
15. *As you like It*. An additional Scene to. 1809.
16. *Alchymist*. An additional Scene to. 1809.
17. *British Loyalty*. Dr. Effusion. 8vo. 1809.
18. *The Gleaner*. D. E. 1809. N. P.
19. *Revenge of Ceres*. D. T. 1810.
20. *Orbis; or, The World in the Moon*. D. Sat. 1810.
21. *Ingratitude*. Tr. Dr. 1810.
22. *Freeholder*. Dr. Int. 1810.
23. *Adelfrid*. Hist. Dr. 12mo. 1811.

MOSS, THEOPHILUS, was author of one most contemptible piece, which was never acted, but of which the vanity of seeing his name in print seduced him to the publication, entitled

The General Lover. C. 8vo. 1749. We have been informed, however, that the real name of this writer was not Moss, but Marriot.

MOTTEUX, PETER ANTHONY, was a native of France, being born in 1660, at Rohan, in Normandy, where also he received his education. On the revocation of the edict of Nantz he came over to England. He lived at first with his godfather and relation Paul Dominique, Esq. but afterwards grew a considerable trader himself,

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kept a large East India warehouse in Leadenhall Street, and had a very genteel place in the General Post-Office, relating to the foreign letters, being master of several languages. During his residence in this kingdom, he acquired so perfect a mastery of the English language, that he not only was qualified to oblige the world with a very good translation of *Don Quixote*, but also wrote several songs, prologues, epilogues, &c. and, what was still more extraordinary, became a very eminent dramatic writer, in a language to which he was not native. The respective titles of his numerous pieces of that kind are as follow :

1. *Love's a Jest*. C. 4to. 1696.
 2. *Loves of Mars and Venus*. Play, set to Music. 4to. 1696.
 3. *Novelty*. Every Act a Play. 4to. 1697.
 4. *Europe's Revels*. Musical Interlude. 4to. 1697.
 5. *Beauty in Distress*. T. 4to. 1698.
 6. *Island Princess*. O. 4to. 1699.
 7. *Four Seasons*. Musical Interlude. 4to. 1699.
 8. *Acis and Galatea*. M. 4to. 1701; 8vo. N. D.
 9. *Britain's Happiness*. Musical Interlude. 4to. 1704.
 10. *Arsinoe, Queen of Cyprus*. O. 4to. 1705.
 11. *Amorous Miser*. C. 4to. 1705.
 12. *Temple of Love*. P. O. 4to. 1706.
 13. *Thomyris, Queen of Scythia*. O. 4to. 1707.
 14. *Farewell Folly*. C. 4to. 1707.
 15. *The Mountebank*. M. Int. 4to. 1707.
 16. *Love's Triumph*. O. 4to. 1708.
 17. *Love dragoon'd*. F.
- This gentleman, who seems to

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have led a very comfortable life, his circumstances having been perfectly easy, was yet unfortunate in his death; for he was found dead in a disorderly house, in the parish of St. Clement Danes, not without suspicion of having been murdered; though other accounts say, that he met with his fate in trying a very odd experiment, highly disgraceful to his memory. This accident happened to him on the 19th of February 1717-18, which, being his birth-day, exactly completed his 58th year. His body was interred in his own parish-church, which was that of St. Andrew Undershaft, in the city of London.

MOTTLEY, JOHN, was the son of Colonel Mottley, who was a great favourite with King James the Second, and followed the fortunes of that Prince into France. James, not being able himself to provide for him so well as he desired, procured for him, by his interest, the command of a regiment in the service of Louis XIV. at the head of which he lost his life, in the battle of Turin, in the year 1706. The Colonel married a daughter of John Guise, Esq. of Ablodscourt, in Gloucestershire, with whom, by the death of a brother who left her his whole estate, he had a very considerable fortune. The family of the Guises, however, being of principles diametrically opposite to those of the Colonel, and zealous friends to the Revolution, Mrs. Mottley, notwithstanding the tenderest affection for her husband, and repeated invitations from the King and Queen, then at St. Germain, could not be prevailed on to follow him, but rather chose to live on the remains of what he had left her behind. The Colonel being sent over to

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England, three or four years after the Revolution, on a secret commission from King James, and cohabiting with his wife during his short stay there, occasioned the birth of our author, in the year 1692.

Mr. Mottley received the first rudiments of his education at St. Martin's library school, founded by Archbishop Tennison; but was soon called forth into business, being placed in the Excise Office, at sixteen years of age, under the comptroller, Lord Viscount Howe, whose brother and sister were both related by marriage to his mother. This place he kept till the year 1720; when, in consequence of an unhappy contract that he had made, probably in pursuit of some of the bubbles of that infatuated year, he was obliged to resign it.

Soon after the accession of King George I. Mr. Mottley had been promised by the Lord Halifax, at that time first lord of the treasury, the place of one of the commissioners of the Wine License Office; but when the day came that his name should have been inserted in the patent, a more powerful interest, to his great surprise, had stepped in between him and the preferment of which he had so positive a promise. This, however, was not the only disappointment of that kind which this gentleman met with; for, at the period above mentioned, when he parted with his place in the Excise, he had one in the Exchequer absolutely given to him by Sir Robert Walpole, to whom he lay under many other obligations. But in this case, as well as the preceding one, at the very time that he imagined himself the surest, he was doomed to find his hopes frustrated; for that mini-

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ster, no longer than three days afterwards, recollecting that he had made a prior promise of it to another, Mr. Mottley was obliged to relinquish his claim to him, who had, in honour, an earlier right to it.

Mr. Guise, our author's grandfather by the mother's side, had settled an estate on him after the death of his mother, she being to receive the income of it during her lifetime; but that lady, whose inclination for expense, or what the world commonly calls spirit, was greatly above her circumstances, thus diminished as they were in consequence of her husband's party principles, being considerably involved in debt, Mr. Mottley, in order to free her from those incumbrances, consented to the sale of the estate, although she was no more than tenant for life. This step was taken at the very time that he lost his place in the Excise, which might perhaps be one motive for his joining in the sale, and when he was almost twenty-eight years of age.

In the same year, finding his fortunes in some measure impaired, and his prospects overclouded, he applied to his pen, which had hitherto been only his amusement, for the means of immediate support, and wrote his first play, which met with tolerable success. From that time he depended chiefly on his literary abilities for the amendment of his fortune, and wrote the following dramatic pieces:

1. *Imperial Captives*. T. 8vo. 1720.
2. *Antiochus*. T. 8vo. 1721.
3. *Penelope*. Dr. Op. 8vo. 1728.
4. *Craftsman*. Farce. 12mo. 1728.

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5. *Widow bewitch'd*. C. 8vo. 1730.

He had also a hand in the composition of that many-fathered piece, *The Devil to Pay*. He published a life of the great Czar Peter, by subscription, in which he met with the sanction of some of the royal family and great numbers of the nobility and gentry; and, on occasion of one of his benefits, which happened on the 3d of November, Her late Majesty Queen Caroline, on the 30th of the preceding month (being the Prince of Wales's birth-day), did the author the singular honour of disposing of a great number of his tickets, with her own hand, in the drawing-room, most of which were paid for in gold, into the hands of Colonel Schutz, His Royal Highness's privy-purse, from whom Mr. Mottley received it, with the addition of a very liberal present from the Prince himself.

Mr. Mottley died the 30th day of October 1750.

It has been surmised, and we think with some appearance of reason, that Mr. Mottley was the compiler of the lives of the dramatic writers published at the end of Whincop's *Scanderbeg*. It is certain, that the life of Mr. Mottley, in that work, is rendered one of the most important in it, and is particularized by such a number of various incidents, as it seems improbable should be known by any but either himself or some one nearly related to him. Among others he relates the following anecdote, with which, as it contains some humour, we shall close this article.

When Colonel Mottley, our author's father, came over, as has been before related, on a secret commission from the abdicated

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monarch, the government, who had by some means intelligence of it, were very diligent in their endeavours to have him seized. The Colonel, however, was happy enough to elude their search; but several other persons were, at different times, seized through mistake for him. Among the rest, it being well known that he frequently supped at the Blue Posts Tavern in the Haymarket, with one Mr. Tredenham, a Cornish gentleman, particular directions were given for searching that house. Colonel Mottley, however, happening not to be there, the messengers found Mr. Tredenham alone, and with a heap of papers before him; which being a suspicious circumstance, they immediately seized, and carried him before the Earl of Nottingham, then secretary of state.

His Lordship, who, however, could not avoid knowing him, as he was a member of the House of Commons, and nephew to the famous Sir Edward Seymour, asked him what all those papers contained. Mr. Tredenham made answer, that they were only the several scenes of a play, which he had been scribbling for the amusement of a few leisure hours. Lord Nottingham then only desired leave just to look over them, which having done for some little time, he returned them again to the author, assuring him that he was perfectly satisfied; for, *Upon my word*, said he, *I can find no plot in them.*

MOUBRAY, —, was a student at Cambridge when he wrote

The Devil of a Lover. M. F. 1798. N. P.

MOULTRU, REV. —, is author of

False and True. C. 8vo. 1798; 1806.

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MOUNTFORT, WILLIAM. This gentleman, who was far from a contemptible writer, though in much greater eminence as an actor, was born in the year 1659, but of what family no particulars are extant, farther than that they were of Staffordshire. It is probable that he went early upon the stage, as it is certain that he died young; and Jacob informs us that, after his attaining that degree of excellence which showed itself in his performance of the characters of Tallboy and Sir Courtly Nice, he was entertained for some time in the family of the Lord Chancellor Jefferies, who, says Sir John Reresby, “at an entertainment of “the Lord Mayor and Court of “Aldermen in the year 1685, called for Mr. Mountfort to divert “the company (as his Lordship “was pleased to term it): he being “an excellent mimic, my Lord “made him plead before him in “a feigned cause, in which he “aped all the great lawyers of the “age in their tone of voice, and “in their action and gesture of “body, to the very great ridicule “not only of the lawyers, but of “the law itself; which to me “(says the historian) did not seem “altogether prudent in a man of “his lofty station in the law: “diverting it certainly was; but “prudent in the Lord High Chancellor, I shall never think it.” After the fall of Lord Jefferies, our author again returned to the stage, in which profession he continued till his death, which happened in 1692.

Mr. Colley Cibber, who has, in his *Apology*, shown great candour and warmth in his bestowing all due commendations on his contemporaries, has drawn one of the most amiable portraits of Mr.

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Mountfort as an actor. He tells us that he was tall, well made, fair, and of an agreeable aspect; his voice clear, full, and melodious; a most affecting lover in tragedy, and in comedy gave the truest life to the real character of a fine gentleman. In scenes of gaiety he never broke into that respect that was due to the presence of equal or superior characters, though inferior actors played them, nor sought to acquire any advantage over other performers by finesse or stage-tricks, but only by surpassing them in true and masterly touches of nature. He had in himself a sufficient share of wit, and a pleasantry of humour that gave new life to the more sprightly characters which he appeared in; and so much decency did he preserve even in the more dissolute parts in comedy, that Queen Mary II. who was remarkable for her solicitude in the cause of virtue, and discouragement of even the appearance of vice, did, on seeing Mrs. Behn's comedy of *The Rover* performed, at the same time that she expressed her disapprobation of the piece itself, make a very just distinction between the author and actor, and allowed a due praise to the admirable performance of Mr. Mountfort in the character. He had, besides this, such an amazing variety in his manner, as very few actors have been able to attain; and was so excellent in the cast of fops and *petit maitres*, that Mr. Cibber, who was himself in high esteem in that manner of playing, not only acknowledges that he was greatly indebted to his observation of this gentleman for his own success afterwards, but even confesses a great inferiority to him, more especially in personal advantage; and says moreover, that, had Mr.

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Mountfort been remembered when he first attempted them, his defects would have been more easily discovered, and consequently his favourable reception in them very much and very justly abated.

Such were the excellencies of this great performer, who did not, however, in all probability, reach that summit of perfection which he might have arrived at, had he not been untimely cut off by the hands of a base assassin, in the 33d year of his age. As the affair was in itself of an extraordinary nature, and so essential a circumstance in Mr. Mountfort's history, we need make no apology for giving a short detail of it in this place, collected from the circumstances which appeared on the trial of the murderer's accomplice.

Lord Mohun, who was a man of loose morals, and of a turbulent and rancorous spirit, had, from a kind of sympathy of disposition, contracted the closest intimacy with one Captain Hill, whom nature, by withholding from him every valuable quality, seemed to have intended for a cut-throat. Hill had long entertained a passion for that celebrated actress Mrs. Bracegirdle, which that lady had rejected, with the contemptuous disdain which his character justly deserved. Fired with resentment for this treatment, Hill's vanity would not suffer him to attribute it to any other cause than a pre-engagement of her affections in favour of some other lover. Mountfort's agreeable person, his frequently performing the counterparts in love-scenes with Mrs. Bracegirdle, and the respect which he used always to pay her, induced Captain Hill to fix on him, though a married man, as the supposed bar to his own success. Grown

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desperate then of succeeding by fair means, he determined to attempt force; and communicating his design to Lord Mohun, whose attachment to him was so great, as to render him the accomplice in all his schemes, and the promoter of even his most criminal pleasures, they determined on a plan for carrying her away from the play-house; but, not finding her there, they got intelligence where she was to sup, and, having hired a number of soldiers and a coach for the purpose, waited near the door for her coming out, and on her so doing, the ruffians actually seized her, and were going to force her into the coach; but her mother, and the gentleman whose house she came out of, interposing till further assistance could come up, she was rescued from them, and safely escorted to her own house. Lord Mohun and Captain Hill, however, enraged at their disappointment in this attempt, immediately resolved on one of another kind, and with violent imprecations openly vowed revenge on Mr. Mountfort.

Mrs. Bracegirdle's mother, and a gentleman, who were ear-witnesses to their threats, immediately sent to inform Mrs. Mountfort of her husband's danger, with their opinion that she should warn him of it, and advise him not to come home that night; but, unfortunately, no messenger Mrs. Mountfort sent was able to find him. In the mean time his Lordship and the Captain paraded the streets with their swords drawn till about midnight; when Mr. Mountfort, on his return home, was met and saluted in a friendly manner by Lord Mohun; but, while that scandal to the rank and title which he bore was treacherously holding him in a

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conversation which he could form no suspicion from, the assassin Hill, being at his back, first gave him a desperate blow on the head with his left hand, and immediately afterwards, before Mr. Mountfort had time to draw and stand on his defence, he, with the sword he held ready in his right, ran him through the body. This last circumstance Mr. Mountfort declared, as a dying man, to Mr. Bancroft, the surgeon who attended him. Hill immediately made his escape; but Lord Mohun was seized, and stood his trial; but, as it did not appear that he immediately assisted Hill in perpetrating this assassination, and that, although Lord Mohun had joined with the Captain in his threats of revenge, yet the actual mention of murder could not be proved, his Lordship was acquitted by his peers. He afterwards, however, himself lost his life in a duel with the Duke of Hamilton, in which it has been hinted that some of the same kind of treachery, of which he had been an abettor in the above-mentioned affair, was put in practice against himself. Mr. Mountfort's death happened in Norfolk Street, in the Strand, in the winter of 1692. His body was interred in the churchyard of St. Clement Danes.

He left behind him the six following dramatic pieces; the third of them, however, is nominated as his by no writer but Chetwood; and Coxeter tells us it was written by John Bancroft, and given by him to Mr. Mountfort.

1. *Injured Lovers.* Trag. 4to. 1688.

2. *Successful Strangers.* Tr.-Com. 4to. 1690.

3. *Edward the Third.* Trag. 4to. 1691.

4. *Greenwich Park.* C. 4to. 1691.

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5. *Life and Death of Dr. Faustus*. Farce. 4to. 1697.

6. *Zelmane*. T. 4to. 1705.

MOZEEN, THOMAS. This gentleman, formerly an actor on the Theatre Royal in Drury Lane, was, as we have been informed, originally bred to the law; but, probably finding the laboriousness or gravity of that profession unsuitable to his natural disposition, he quitted it for the stage, on which, however, he made no very conspicuous figure. Yet he gave some proofs of genius and humour in the writing way, being reputed the author of a very diverting account of the adventures of a summer company of comedians, detached from the metropolitan theatres, commencing capital heroes within the limits of a barn, and to the audience of a country town. The book is entitled *Young Scarron*, and gives evident proofs of the author's having a perfect knowledge of the scenes and characters he attempts to describe, and no very unskilful pencil for the portraying them with their most striking features, and in the liveliest colours. He has also written some little poems, which were published by subscription, together with a farce, entitled

The Heiress; or, The Antigallican. 8vo. 1762.

He died 28th March 1768.

MUNDAY, ANTHONY. This author is celebrated by Meres among the comic poets as the best plotter; but few of his dramatic pieces are come down to the present times. He appears to have been a writer through a very long period, there being works existing published by him, which are dated in 1580 and 1621, and probably both earlier and later than those years. In the year 1582 he de-

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tected the treasonable practices of Edmund Campion, and his confederates, of which he published an account, wherein he is styled, "sometime the Pope's scholler, "allowed in the seminarie at "Roome." The publication of this pamphlet brought down upon him the vengeance of his opponents, one of whom, in an answer to him, has given his history in these words: "Munday was first "a stage-player, after an apprentices, which tyme he wel served "with deceaving of his master, "then wandring towards Italy, "by his own report, became a consener in his journey. Comming "to Rome, in his short abode "there, was charitably relieved, "but never admitted in the seminary, as he pleseth to lye in "the title of his booke, and being "wery of well doing, returned "home to his first vomite, and "was hist from his stage for his "folly. Being therby discouraged, "he set forth a balet against "plays, though (o constant youth) "he afterwards began again to "ruffle upon the stage. I omit " (continues this author), among "other places, his behaviour in "Barbican, with his good mistress "and mother. Two things, however, must not be passed over "of this boys infelicitie, two several ways of late notorious. "First, he writing upon the death "of Everard Haunse, was immediately controled and disproved "by one of his owne bathe: "and, shortly after, setting forth "the apprehension of M. Campion, was disproved by George " (I was about to say Judas) Eliot, "who, writing against him, proved "that those things he did were "for lukers sake only, and not "for the truthe, thogh he himself

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"be a person of the same predicament, of whom I must say, that if felony be honesty, then he may for his behaviore be taken for a lawful witness against so good men." It will take from the credit of this narrative to observe, that our author was after this time servant to the Earl of Oxford, and a messenger of the Queen's bedchamber; posts which he would scarcely have held, had his character been so infamous as is represented above.

At the time of his death, which happened August 10, 1633, he was 80 years of age, as appears by his monument, in the parish-church of St. Stephen, Coleman Street, where he was buried. He is styled in the inscription, citizen and draper of London.

His dramatic productions are as follow:

1. *Valentine and Orson*. P. 1598. N. P.

2. *Fair Constance of Rome*. P. 1600. N. P.

3. *Rising of Cardinal Wolsey*. P. 1601. N. P.

4. *Robert Earl of Huntingdon's Downfall*. H. P. 4to. 1601.

5. *Robert Earl of Huntingdon's Death*. H. P. 4to. 1601. [Assisted by Chettle.]

6. *The Set at Tennis*. P. 1602. N. P.

7. *Widow's Charm*. P. 1602.

Munday was also author of the *City Pageants* of 1605, 1611, 1614, 1615, 1616. See Vol. III. art. PAGEANTS.

MUNNINGS, J. S. wrote *A Dramatic Dialogue*. 8vo. 1803.

MURDOCH, JOHN, is author of *The Double Disguise*. D. 12mo. 1783.

MURPHY, ARTHUR, was born near Elphin, in the county of

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Roscommon, Ireland, December 27, 1730. His father was a merchant in Dublin; and his mother, whose maiden name was French, was the daughter of Arthur French, of Tyrone, in the county of Galway. When young, our author was brought to London by his mother; whence he was sent to an aunt (Mrs. Plunket) then residing at Boulogne, who entered her nephew at the College of St. Omers, in 1740. Here he remained near seven years, and on his return spent two years in the counting-house of Mr. Hanold, an eminent merchant in Cork. Leaving this place in consequence of a theatrical dispute, in which he had taken too active a part, he came to town, and obtained admission into the counting-house of Ironside and Belchier, bankers. How long Mr. Murphy continued in this situation we are not informed; but when he relinquished it, having cultivated a taste for literature, and conceived a disgust to trade, he commenced author. In the year 1752 he published *The Gray's Inn Journal*, which continued until October 1754. His next attempt was on the stage, where he appeared at Covent Garden Theatre, in the character of Othello, October 18, 1754; but though he possessed figure, voice, genius, and an accurate conception of the parts he acted, and of which the following is a correct list, viz. at Covent Garden, Othello, Jaffier, Zamor (in *Alxira*), Young Bevil, Archer, Hamlet, his own benefit, Richard III. Biron, Macbeth; at Drury Lane, Osmyn (in *The Mourning Bride*), the Earl of Essex, Bajazet, Barbarossa, Horatio (in *The Fair Penitent*), and Gothmund (in *Athelstan*); yet he soon found that he was not likely to add to his fame

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in a situation where excellence is very seldom to be met with. At the end of the first year he removed to Drury Lane, where he remained only until the season closed, at the conclusion of which he renounced the theatres as an actor, and resumed his former employment of a writer. The violence of parties at this juncture running very high, our author undertook the defence of the unpopular side, and began a periodical paper, 6th November 1756, called *The Test*, which was answered by the late Owen Ruffhead, Esq. in another, under the title of *The Contest*. To prevent his being obliged to rely solely on the precarious state of an author, he now determined to study the law; but, on his first applications to the societies of both the Temples and Gray's Inn, he had the mortification to be refused admission, on the illiberal ground of his having acted on the stage. He was, however, received as a member of Lincoln's Inn, and in due time called to the bar; after which he gradually withdrew himself from the public as a writer. At the beginning of the present reign he was employed to write against the famous *North Briton*, and for a considerable time published a weekly paper, called *The Auditor*; but being disgusted, as is supposed, at some improper behaviour among his party friends, he from that time gave up all attention to politics, and devoted himself wholly to the study of his profession as a lawyer. He published an edition of Henry Fielding's works, with a life of the author, in 1762; and, besides many other performances, produced the following dramatic pieces:

1. *The Apprentice*. F. 8vo. 1756.

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2. *The Spouter; or, The Triple Revenge*. C. F. 8vo. 1756.
 3. *The Englishman from Paris*. F. 1756. N. P.
 4. *The Upholsterer; or, What News?* F. 8vo. 1758.
 5. *The Orphan of China*. T. 8vo. 1759.
 6. *The Desert Island*. D. P. 8vo. 1760.
 7. *The Way to keep Him*. C. 8vo. 1760.
 8. *The Way to keep Him*. C. enlarged. 8vo. 1761.
 9. *All in the Wrong*. C. 8vo. 1761.
 10. *The Old Maid*. Com. 8vo. 1761.
 11. *The Citizen*. F. 8vo. 1763. [First acted as a comedy, in 1761.]
 12. *No one's Enemy but his own*. C. 8vo. 1764.
 13. *What we must all come to*. C. 8vo. 1764.
 14. *The School for Guardians*. C. 8vo. 1767.
 15. *Zenobia*. T. 8vo. 1768.
 16. *The Grecian Daughter*. T. 8vo. 1772.
 17. *Alxuma*. T. 8vo. 1773.
 18. *Three Weeks after Marriage*. Com. 8vo. 1776.
 19. *News from Parnassus*. Prel. 1776; 8vo. 1786.
 20. *Know your own Mind*. C. 8vo. 1778.
 21. *The Choice*. C. 1764; 8vo. 1786.
 22. *The Rival Sisters*. T. 8vo. 1786.
 23. *Arminius*. T. 8vo. 1798.
- His works have been collected in seven volumes, octavo, 1786.
- Mr. Murphy wrote several other pieces, which have neither been performed nor published. His translation of *Tacitus*, poems, prologues, &c. are well known, and have been justly admired. His *Life of David Garrick*, however,

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did him no credit. He was many years a commissioner of bankrupts, in which office he continued to his death, which happened at Knightsbridge, the 18th of June 1805.

MURRAY, CHARLES, was born at Cheshunt, Herts, in 1754. He is the son of Sir John Murray, Bart. of Broughton, whose name stands conspicuous in the annals of the Rebellion of 1745, as secretary to the Pretender; and who, on account of the active part which he took in the cause of that unfortunate prince, was arraigned for high treason, but afterwards pardoned by the King. Our author, under the guidance of his father, received an excellent education, and at a proper season was sent to France, to acquire the language of that country. On his return to England, he was placed under a medical gentleman in London; and, having attained a competent knowledge of pharmacy and surgery, became a surgeon's mate in the sea-service, in which capacity he remained during several voyages, which he made up the Mediterranean. In 1774, having performed with some applause at a private theatre in Liverpool, he determined, in spite of his friends, to quit the sea-service, and venture on the stage. This intention he communicated to Mr. Younger, then manager of the

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Liverpool theatre, who, having no vacancy for him at that time in his own company, sent him to York, with a strong recommendation to Mr. Tate Wilkinson. Here he made his first appearance in the character of Carlos (*Fop's Fortune*), April 21, 1775; having, from family motives, assumed the name of Raymur, which is a transposition of the syllables of his own. Two or three years after this, Mr. Murray engaged with Mr. Griffiths, then manager of the Norwich theatre, where he resumed his real name. From Norwich he went to Bath; where he became so great a favourite, that Mr. Harris offered him an engagement for five years, on very liberal terms, which, by the advice of his friends, he accepted. His first appearance at Covent Garden was in Shylock (*Merchant of Venice*), and Bagatelle (*Poor Soldier*), Sept. 30, 1796; and in that theatre he has continued ever since. Mr. Murray is the author of one dramatic piece, called

The Experiment. F. 8vo. 1779.

MYLNE, JAMES, of Lochill, Scotland, was author of,

1. *British Kings.* T.

2. *Darthula.* T.

which were published, with poems, in 1 vol. 8vo. 1790, by his son after his death, and dedicated to Mr. Dundas.

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N L

N. L. We find these initials prefixed to a trumpery production, called

The Kentish Election. C. 8vo. 1735.

N M

N. M. These letters stand as the initials of a young lady's name, who introduced on the stage an alteration of Beaumont and Fletcher's *Loyal Subject*, under the title of

N A B

The Faithful General. Trag. 4to. 1706.

N. N. These letters we find in the title-page of

Rome's Follies. C. 4to. 1681.

NABBES, THOMAS, wrote in the reign of Charles I. Langbaine ranks him as a third-rate poet, but Cibber will not admit him to above a fifth-rate degree of merit. Yet he appears to have been well esteemed by his contemporaries, some of them having publicly professed themselves his friends, and Sir John Suckling having warmly patronized him. One degree of merit at least he has a claim to; and that is, that his plays are truly and entirely his own, not having had recourse to any preceding writer for assistance; on which account his deficiencies are certainly more pardonable, and the applause due to his beauties more truly his own, than that given to many other bards. This Langbaine, whose great reading enabled him very accurately to trace the plagiarisms of authors, seems to confirm, at the same time that he quotes the author's own assertion of it in his prologue to the comedy of *Covent Garden*, in these words:

He justifies that 't is no borrow'd strain
From the invention of another's brain;
Nor did he steal the fancy, &c.

The dramatic pieces extant of this author are the following:

1. *Microcosmus.* Masque. 4to. 1637.

2. *Hannibal and Scipio.* Hist. T. 4to. 1637.

3. *Covent Garden.* Com. 4to. 1638.

4. *Spring's Glory.* Masque. 4to. 1638.

5. *Presentation on the Prince's Birth-Day.* 4to. 1638.

6. *Tottenham Court.* Com. 4to. 1638; 1639; 12mo. 1718.

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7. *Entertainment on the Prince's Birth-Day.* Masque. 4to. 1639.

8. *Unfortunate Mother.* Trag. 4to. 1640.

9. *Bride.* Com. 4to. 1640.

Phillips and Winstanley, according to their usual custom, have ascribed two other anonymous plays to him, which, however, Langbaine has proved not to be his. They are entitled,

Charles the First. Trag. 4to. 1649.

Swetnam, the Woman Hater, arraigned. Com.

Wood informs us, that Mr. Nabbes made a continuation of Knolles's *History of the Turks*, from the year 1628 to the end of 1637, collected from the dispatches of Sir Peter Wyche, Knt. ambassador at Constantinople, and others. He seems to have been secretary or other domestic (says Mr. Brydges, *Censura Literaria*) to some nobleman or prelate, at or near Worcester: partly hinted in his poem "On losing his way in a forest, after he was intoxicated with drinking perry;" wherein he says, "I am a servant of my Lord's."

Coxeter seems to be of opinion, but without much reason, that this is the Thomas Nabbes, who lies buried in the Temple church, under the organ, on the inner side.

NASH, THOMAS, was born at the seaport town of Leostoff, in Suffolk, and was descended from a family whose residence was in Hertfordshire. He received his education at St. John's College, in the university of Cambridge, where he took the degree of B. A. 1585. If we may judge from his pamphlet, entitled *Pierce Penniless*, which, though written with considerable spirit, seems to breathe the sentiments of a man in the height of despair and rage against the world,

N A S

it appears probable that he had met with many disappointments and much distress. And, indeed, it seems not improbable, from the mention which he makes of Robert Green, in his *Pierce Penniless*, and from his having been with that writer at the feast in which he took the surfeit that carried him off the stage of life, that he had been, and even continued to the last to be, a companion and intimate to that loose and riotous genius, whose history we have before related. And, as dissipation most generally seeks out companions of its own kind to consort and associate with, it will not, perhaps, appear an improbable suggestion, that some of Green's comrades might run into the same extravagancies, and meet with the same distresses in consequence of them, that he himself had done, and that Nash's pamphlet above mentioned might be no less a picture of the situation of his mind, than the recantation pieces, which we have taken notice of in the life of Green.

Our author is supposed to have died about the year 1600, or 1601, and before that time seems to have altered the course of his life, and to have become very pious. In a pamphlet, entitled *Christ's Tears over Jerusalem*, printed before the end of the sixteenth century, he says, in a dedication to Lady Elizabeth Carey, "A hundred un-
 "fortunate farewells to fantasticall
 "satirisme. In those vaines here-
 "tofore I mis-spent my spirit, and
 "prodigally conspired against good
 "houres. Nothing is there now
 "so much in my vowes as to be
 "at peace with all men, and make
 "submissive amends where I have
 "most displeased.—Again. To a
 "little more wihave my increasing
 "yeeres reclaimed mee then I had

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"before: those that have beene
 "perverted by any of my workes,
 "let them reade this, and it shall
 "thrice more benefit them. The
 "autumne I imitate, in sheading
 "my leaves with the trees, and
 "so doth the peacock shead his
 "taile, &c."

Nash's talent was satire, in which he must have had great excellence, if we may give credit to the authority of an old copy of verses, which Langbaine has quoted, concerning him, in which it is said of him:

Sharply satyric was he; and that way
 He went, that since his being, to this
 day,
 Few have attempted; and I surely think
 Those words shall hardly be set down in
 ink,
 Shall scorch and blast so as his could,
 when he
 Would inflict vengeance.

Particularly, he was engaged in a most virulent paper war with the same Dr. Gabriel Harvey, whom his friend Robert Green had satirized in some of his writings, and whose rancorous revenge led him even to treat him ill after death, as we have before given an account of, under GREEN.

His dramatic works are only three in number, viz.

1. *Dido, Queen of Carthage*. T. 4to. 1594.

2. *Summer's last Will and Testament*. C. 4to. 1600.

3. *The Isle of Dogs*. Com. N. P. Besides these, Phillips and Winstanley have very unjustly ascribed to this author Mr. Dawbridge-Court Belchier's comedy of *Hans Beer Pot* (which we have restored to the right owner), and at the same time omitted the mention of the tragedy of *Dido*, which was unquestionably his; or at least he had a considerable hand in it in conjunction with Marloe.

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It appears, from a very scarce pamphlet, entitled “The Trimming of Thomas Nashe, Gentleman, by the high titled Patron Don Richardo de Medico Campo, Barber Chirurgeon to Trinity College in Cambridge,” 4to. 1597, that Nash was then (in 1597) in confinement on account of his having written a play, called *The Isle of Dogs*; that while he was at Cambridge, he wrote part of a show, called *Terminus et non Terminus*, for which the person who was concerned with him in that composition was expelled; that Nash left his college when he was of seven years standing, and before he had taken his master’s degree, about the year 1587; and that after his arrival in London, he was often confined in different gaols.

Supposing him to have gone to college when he was sixteen years old, it appears by this account that he was born in the same year that gave Shakspeare to the world (1564).

NATION, WILLIAM, Jun. is author of,

1. *Old Love renewed*. C.

2. *School for Diffidence*. C.

printed, with some absurd poems, at Plymouth, 8vo. 1789.

NEDHAM, MARCHMONT, was born at Burford, in Oxfordshire, in the month of August 1620. His father dying soon after his birth, the care of his education devolved on Christopher Glyn, vicar of Burford, and master of the school there, who had married his mother. At the age of fourteen years, he was sent to All Souls College, Oxford, where he was made one of the choristers, and continued until the year 1637, when he took the degree of bachelor of arts. He then retired to St. Mary Hall,

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and afterwards became usher at Merchant Taylors’ school. How long he continued in this situation is unknown; but we afterwards find him an under-clerk in Gray’s Inn, where, says Wood, by virtue of a good legible court-hand, he obtained a comfortable subsistence. His next transition was to a writer against Government; after which he studied physic, and, veering about in his principles, reconciled himself to the King, and wrote against his former friends. He was thereupon taken into custody, and, having obtained his pardon, was once more prevailed upon to change his party. At the Restoration, apprehending the resentment of the royalists, he secreted himself until his pardon was assured to him. He then resumed the practice of physic, and continued it successfully during the rest of his life, which ended suddenly at the house of one Hidder, in Devereux Court, Nov. 1678. Wood says, “He was a person “endowed with quick natural “parts, was a good humanitian “poet, and boon droll: and had “he been constant to his cavaliering principles, he would “have been beloved by, and admired of all; but being mercenary, and valuing money and “sordid interest rather than “science, friendship, or love to “his prince, was much hated by “the royal party to his last, and “many cannot yet endure to hear “him spoken of.” He wrote

The Levellers levell’d; or, The Independents’ Conspiracy to root out Monarchy. Interl. 4to. 1647.

NELSON, JAMES, was an apothecary in Red Lion Street, Holborn, where he resided upwards of half a century. In 1753 he published an excellent treatise “on

N E V

“the Government of Children,
“under the Heads of Health,
“Manners, and Education,” 8vo.
and died April 19, 1794, aged 84
years within three days. He was
also author of

The Affectionate Father. Sent.
Com. 8vo. 1786.

NESBIT, G. a Scotch writer,
who, from chronicles and records,
produced one dramatic perform-
ance, printed at Edinburgh, called

Caledon's Tears; or, Wallace. T.
12mo. 1733.

NEVILE, ROBERT, lived in the
reign of King Charles I. There
are no particulars relating to him
extant, further than that he re-
ceived his education at King's
College, in the university of Cam-
bridge, where he obtained a fellow-
ship; and that he wrote one play,
which is far from deficient in point
of merit, entitled

The Poor Scholar. C. 4to. 1662.

NEVILL, ALEXANDER. This
author was a native of Kent, lived
in the reign of Queen Elizabeth,
and was brother to Dr. Thomas
Nevill, who succeeded to the
deanery of Canterbury on the de-
cease of Bishop Rogers. He made
a very early progress in learning,
particularly in the study of poetry;
for, at sixteen years of age, he was
fixed on, by the celebrated Jasper
Heywood, as one of those whom
he thought capable of joining with
himself in a translation of the tra-
gedies of Seneca. That which this
youth undertook was the fifth, en-
titled

Œdipus. Trag. 4to.

This piece was executed in the
year 1560, though not published
till the rest, by Heywood, Newton,
Nuce, and Studley, in 1581; be-
sides which, Wood acquaints us of
another work of this author, en-
titled *Kettus; sive, De Furoribus*

N E V

Norfolciensium, &c. 1582. Mr.
Nevill was born in 1544, and died
the 4th of October 1614. He was
buried in a chapel belonging to the
cathedral church of Canterbury,
in a monument erected for that
purpose by his brother the Dean,
who died in 1615, having survived
our author.

NEVILLE, HENRY, the second
son of Sir Henry Neville, of Bil-
lingbeare, in Berkshire, Knight.
He was educated at Oxford; and
in the beginning of the civil war
travelled into Italy and other coun-
tries; from whence he returned in
1645, or thereabouts, and became
recruiter in the Long Parliament
for Abingdon; at which time he
was very intimate with several zeal-
ous commonwealths-men, whose
principles he imbibed and propa-
gated with all his abilities.

In November 1651, he was
elected one of the council of state;
but when he saw that Oliver Crom-
well aimed at centring the go-
vernment in his own single per-
son, he left him, was out of his
favour, and acted little during his
lifetime.

In 1658 he was chosen burgess
for Reading, to serve in Richard's
Parliament; and when the Pro-
tector was deposed, and the Long
Parliament restored, became again
one of the council of state.

In the interval between the de-
position of Richard Cromwell, and
the restoration of Charles II. our
author, with James Harrington and
other favourers of the republican
system, held frequent meetings for
the purpose of recommending and
establishing that species of govern-
ment. This club lasted until the
eve of the Restoration, when our
author was taken into custody, but
soon afterwards released. From
this time he lived privately, with-

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out giving any offence to the reigning powers. In 1681 he published the work for which he is now most distinguished, entitled *Plato Redivivus*; or, *A Dialogue concerning Government*; the fourth edition of which was printed for Mr. Hollis in 1763. He died the 20th of September 1694, and was buried at Warfield, in Berkshire. Among his other works he wrote one political dramatic piece, entitled

Shuffling, cutting, and dealing in a Game at Piquet; being acted from the Year 1653 to 1658, by Oliver Protector and others, &c. 4to. 1659.

NEVILLE, —, produced an insignificant piece, called

Plymouth in an Uproar. M. F. 8vo. 1779.

We have heard that he was a seafaring man, and met a dreadful end; having been killed and eaten by savages on the coast of Africa.

NEUMAN, H. is the translator, from the German, of,

1. *Self-Immolation*. P. 8vo. 1798.

2. *Family Distress*. P. 8vo. 1799.

NEWCASTLE. See CAVENDISH.

NEWMAN, THOMAS. All that we know of this gentleman is, that he lived in the beginning of the 17th century, and that he translated two of Terence's comedies, viz.

1. *Andria*.

2. *Eunuch*. 8vo. 1627.

NEWTON, THOMAS. This learned writer was the eldest son of Edward Newton, of Butley, in the parish of Prestbury, in Cheshire, by Alice his wife. He was born in that county, and received his first rudiments of grammatical erudition under the celebrated John Brownsword, for whom he appears

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ever to have retained the most ardent and almost filial affection; for, in his encomium on several illustrious men of England, he has this very remarkable distich on him:

“ Rhetora, Grammaticum, Polyhistora
teque Poetam

“ Quis negat? — is lippus, luscus,
obesus, iners.”

Nay, so great was his respect for the memory of this gentleman, that he afterwards erected a monument for him on the south wall of the chancel of the church of Macclesfield, in Cheshire, with a Latin inscription, highly in his commendation. But, to return to our author. He was sent very young to Oxford; but, whether through any disgust, or from what other cause we know not, he made no long stay there, but removed to Cambridge, where he settled in Queen's College, and became so eminent for his Latin poetry, as to be esteemed by his contemporaries as deserving to rank with the most celebrated poets who have written in that language.

After this he retired to his own county, making some residence at Oxford, which he took in his way; and, having obtained the warm patronage of Robert Earl of Essex, he taught school and practised physic with success at Macclesfield. It appears, however, that he was in holy orders also; for Wood says, that at length, being *beneficed* at Little Ilford, in Essex, he taught school there, and continued at that place till the time of his death, which, after his having acquired a considerable estate, happened in the month of May 1607. He was buried in the church belonging to that village, for the decoration of which he left a considerable legacy. He wrote and translated

N I C

many books, and, among the latter, the third tragedy of Seneca, entitled

Thebais. T. 4to. 1581.

Yet, though he translated only this one play, he took on himself the publication of all the rest, as translated by Heywood, Neville, Nuce, &c.

Phillips has wrongfully attributed to this author the composition of Marloe's tragedy of

Tamberlaine the Great; or, *The Scythian Shepherd*.

NEWTON, JAMES. This author gave the public one piece, never acted, called

Alexis's Paradise; or, *A Trip to the Garden of Love at Vauxhall*. C. 8vo. 1722; 1732, and N. D.

NICCOLS, —. In the book of the Stationers' Company, the 15th of February 1611, is an entry of the following play, by an author of this name:

The Twynnes Tragedye.

The Christian name of this writer is not mentioned; but we apprehend he was RICHARD NICCOLS, an esteemed poet of the times, born in London of genteel parents; and, in 1602, at the age of eighteen, entered a student in Magdalen College, Oxford, where he stayed but a short time before he removed to Magdalen Hall. He took the degree of B. A. 1606. After remaining here some years, and being esteemed among the most ingenious men of his day, according to Wood, he quitted Oxford, and lived in London, where he obtained an employment suitable to his faculty. What this employment was, we are left to conjecture. The most material of his works are his additions to *The Mirror for Magistrates*, a book most popular in its time, suggested originally by Boccace, *De Casibus*

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Principum; containing a series of pieces by Sackville, Baldwyne, Ferrers, Churchyard, Phayer, Higgins, Drayton. It was ultimately completed, and its contents new-arranged, by Niccols, whose Supplement to the edition of 1610 has the following title: *A Winter Night's Vision: Being an Addition of such Princes, especially famous, who were exempted in the former Historie*. By Richard Niccols, Oxon. Mag. Hall, &c. &c. To this likewise is improperly subjoined *England's Elixia*; or, *The victorious and triumphant Reigne of that Virgin Empresse, of sacred Memorie, Elizabeth, Queene of England, France, and Irelande*, &c. &c. His other writings are, *The Cuckow*, a poem, Lond. 1607, dedicated to Mr. afterwards Sir Thomas, Wroth: *Monodia*; or, *Waltham's Complaint upon the Death of the most vertuous and noble Lady, late deceased, the Lady Honor Hay*; Lond. 1615.

NICHOLAS, HARRY, is only known as the translator of one piece, called

An Enterlude of Myndes. 12mo. N. D. but printed 1574.

LE NOBLE, MONSIEUR, a French writer, produced one *petite piece*, which was acted here by a set of strollers, of his own country, in the theatre in Lincoln's Inn Fields. It met with but little success, and was entitled

The Two Harlequins. Farce, of three acts. 8vo. 1718.

In Mears's Catalogue the translation of this piece is ascribed to one BROWN.

NOEHDEN, N. H. and STODDART, J. are the joint translators of,

1. *Don Carlos*. H. D. 8vo. 1798.

2. *Fiesco*. T. 8vo. 1798.

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NORRIS, HENRY, was son to Mr. Henry Norris, the comedian, who, from his admirable performance in Farquhar's comedy of *The Constant Couple*, acquired the nick-name of Jubilee Dicky. This gentleman also trod in his father's steps as an actor, though not with equal success, nor perhaps equal merit; yet, notwithstanding the slighting manner in which Chetwood, both in his *History of the Stage*, and in his *British Theatre*, speaks of him, Mr. Norris had certainly great merit, and in many parts equalled, if not excelled, the best actors who have attempted them since. He performed for many years in the theatres of London and Dublin; but, in the decline of his life, retired to York, where he joined the established company of comedians belonging to that city, among whom he died the 10th of February 1731. He published a collection of poems, and two dramatic pieces, entitled,

1. *Royal Merchant*. C. (Supposed to be this author's, from the initial letters annexed H. N.) This is only an alteration of *The Beggar's Bush* of Beaumont and Fletcher. 4to. 1706.

2. *The Deceit*. F. 12mo. 1723.

NORTH, FRANCIS, EARL OF GUILFORD, a lieutenant-colonel in the army, high steward of Banbury, patent comptroller of the customs, and LL.D. was born Dec. 25, 1761, and succeeded his brother George-Augustus (the third Earl) in the title, April 20, 1802. His Lordship is the author of

The Kentish Barons. Op. 8vo. 1791.

NORTON, THOMAS. All that can be traced concerning this gentleman is, that he was an inhabitant, if not a native, of Sharpenhaule, or Sharpenhoe, in Bedford-

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shire; that he was a barrister at law, and a zealous Calvinist, in the beginning of Queen Elizabeth's reign, as appears by several tracts, printed together in 8vo. 1569. He was counsel to the Stationers' Company, in whose books we find accounts of the fees paid to him set down, the last of which was between the years 1583 and 1584, within which period we imagine he died. He was contemporary with Sternhold and Hopkins, and assistant to them in their noted version of the Psalms, twenty-seven of which he turned into English metre, to which, in all the editions of them, the initials of his name are prefixed. He also translated into English several small Latin pieces, and, being a close intimate and fellow-student with Thomas Sackville, Esq. afterwards Earl of Dorset, he joined with him in the composing of one dramatic piece, of which Mr. Norton wrote the first three acts, entitled

Ferrex and Porrex. 8vo. N. D. [1571.] Previously printed, and subsequently reprinted, in a spurious way, under the title of *Gorboduc*.

NORTON, —. Of this author we can give no account. He seems, however, to be the person whose name, Norton, is subscribed to some verses prefixed to Ecclestone's *Noah's Deluge*. He wrote one play, published by Mr. Southern, called

Pausanias, the Betrayed of his Country. T. 4to. 1696.

Dr. Garth, in *The Dispensary*, canto iv. ver. 218, says,

“And Britain, since *Pausanias* was writ,
“Knows Spartan virtue and Athenian wit.”

NORVAL, JAMES, A. M. Of this gentleman we know no more than that he is author of

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The Cenerous Chief. T. 8vo. 1792.

NUCE, THOMAS, was a contemporary with Mr. Thomas Newton before mentioned, and concerned with him in the translation of Seneca's tragedies, of which one only fell to his share, viz. the eleventh, which is entitled

Octavia. Trag. B. L. 4to. 1581. Some authors, Delrio in particular, have denied this play's having been

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written by Seneca; and indeed the story of it being founded on history so near the time of the supposed author, and the consideration of the tyrannical period in which Seneca lived, seem to furnish a reasonable ground of suspicion on this head. But this being a particular, the discussion of which is somewhat foreign to our present purpose, any further inquiry about it in this place will be needless.

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O'BEIRNE, THOMAS LEWIS. This gentleman is a native of Ireland, and is in holy orders. He was chaplain to Lord Howe, and is the author of several political pieces; also of

The Generous Impostor. Com. 8vo. 1781.

O'BRIEN, WILLIAM. This gentleman is descended from a very ancient family, who, from attachment to their monarch and religion, abandoned their country and property after the capitulation of Limerick, and followed his fortunes into France; where, under the auspices of the head of their family, O'Brien, Lord Viscount Clare, they became officers in the Irish brigade. In 1764 our author married Lady Susan-Sarah-Louisa Strangways, eldest daughter of Stephen Fox, the first Earl of Ilchester, and niece of Henry Fox, the first Lord Holland. He is still living in advanced age, in Dorsetshire, of which county he

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is the receiver-general. He is author of,

1. *Cross Purposes.* Farce. 8vo. 1772.

2. *The Duel.* Play. 8vo. 1773. This gentleman, at one time of his life, turned his attention to the stage, and soon became a very distinguished actor. His first appearance was at Drury Lane theatre, in the year 1758, in the part of Captain Brazen; and in characters of that class he arrived at a high degree of reputation. After continuing on the stage about six years, however, he withdrew altogether from a theatrical life.

O'BRYEN, DENIS, is the author of

A Friend in Need is a Friend indeed. A four act Comedy, performed at the Haymarket theatre in 1783, but not printed.

The play was acted eight successive nights, but was then laid aside in consequence of a quarrel between the author and the ma-

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nager (the elder Colman). This quarrel occupied, for near three weeks, the newspapers; almost the whole of which took part with the manager, while the author contended singly against the host; and wielded, to the great mortification of Mr. Colman, his own actors against him, in an attestation addressed to Mr. O'Bryen by the principal performers of the theatre, in contradiction to some attacks in the public prints made by the manager's partizans. This business, however, appears to have alienated our author from further dramatic pursuits, the whole of his intervening life having been devoted to politics.

The work which first brought him into notice was an ironical *Defence of the Earl of Shelburne*, published shortly after that nobleman (afterwards created Marquis of Lansdown) succeeded the Marquis of Rockingham as premier, in the year 1782. In the year 1784 Mr. O'Bryen published another ironical work, entitled *A Gleam of Comfort to this distracted Empire, demonstrating the Fairness and Reasonableness of national Confidence in the present Ministry*—meaning the ministry of Mr. Pitt. About this time he gave to the public two papers, called *The Reasoner*, which have since been republished in several compilations; the first, attributed by the compilers to Lord Erskine; and the second to Mr. Sheridan. In 1787 Mr. O'Bryen printed *A View of the Treaty* negotiated by Lord Auckland. In 1788, immediately upon the King's illness, this author published *The Prospect before us*; revived, under the name of *The Regency Question*, in consequence of the discussions caused by the return of His Majesty's malady in 1810. But it would be

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endless to enumerate the party productions of this writer.—He is understood to be now engaged in a life of Mr. Fox, for which, if he could be more of an historian than a panegyrist, his opportunities peculiarly qualify him. No man shared more of the confidence of that great orator than the subject of this article, who, in return, was totally devoted to his friend and leader. Upon the change of ministry in 1806, Mr. O'Bryen succeeded one of the Lords Somerset in the lucrative sinecure of deputy paymaster-general; and, shortly after, was appointed by Mr. Fox to the patent office of marshal of the admiralty at the Cape of Good Hope; worth, it is said, 4000*l.* per annum.

ODELL, THOMAS, was born in Buckinghamshire, towards the conclusion of the 17th or beginning of the 18th century. In the same county he had a very handsome paternal estate, the greater part of which he expended in the service of the court interest; but, on the death of Lord Wharton, who had been his patron, and who, with other friends of the same principles, had procured him a pension from the Government, Mr. Odell, finding both his fortunes and interest impaired, erected a theatre in Goodman's Fields, which he opened in October 1729. For the first season it met with all the success that could be wished for, and fully answered his expectation; and, indeed, it is probable that it would still have gone on with like success, had not a connexion, which it was said the son of a respectable and honourable magistrate of the city of London had with the said theatre, given umbrage to the lord mayor and court of aldermen, who, under the

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appearance of an apprehension that the apprentices and journeymen of the trading part of the city would be led too readily into dissipation, by having a theatre brought so near home to them, made an application to court for the suppression of it. In consequence of this, an order came down for the shutting it up; in compliance with which (for at that time there was no act of parliament for limiting the number of the theatres) Mr. Odell put a stop to his performances, and, in the end, found himself under a necessity of disposing of his property to Mr. Henry Giffard, who, not meeting with the same opposition as our author, raised a subscription for the building of a more ample playhouse on the same spot; to which assembling a very tolerable company of performers, he went on successfully, till the passing of the said act; for the immediate occasion of which, see Vol. II. under GOLDEN RUMP. We cannot, however, help observing in this place one particular, for which that theatre has been remarkable, and that is, for the first appearance, in 1741, of our English Roscius, Mr. Garrick. But, to return to our author.

Mr. Odell was, in 1738, appointed deputy master of the revels, under his Grace the Duke of Grafton, then Lord Chamberlain, and Mr. Chetwynd, the licenser of the stage. This place he held till his death, which happened in May 1749. He brought four dramatic pieces on the stage, all of which met with some share of success. Their titles are as follow:

1. *Chimera*. C. 8vo. 1721.
2. *Patron*. Op. 8vo. N. D. [1729.]
3. *Smugglers*. F. 8vo. 1729.
4. *Prodigal*. C. 8vo. 1744.

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ODINGSSELS, GABRIEL. Of this gentleman's life nothing further is to be found on record, than that he was born in London, was matriculated of Pembroke College, Oxford, 23d of April 1707, and, becoming lunatic, put an end to his own life by the assistance of a cord, on the 10th of Feb. 1734, at his house in Thatch'd Court, Westminster. He wrote three dramatic pieces, the titles of which are as follow:

1. *The Bath unmasked*. C. 8vo. 1725.
2. *The Capricious Lovers*. C. 8vo. 1726.
3. *Bayes's Opera*. 8vo. 1730.

OGBORNE, DAVID. This ingenious and worthy man was better known as a painter than as a playwright, and therefore might more properly be styled the Raffaele than the Shakspeare of Chelmsford, in Essex, where he resided. It is with pleasure we seize an opportunity of doing such justice to his modest merits as they might fairly claim. The fidelity of his pencil, in representing the cavalcade of the judges into the county-town, and the yet more extraordinary procession of the claimants of the bacon-flitch into Dunmow, together with a few provincial monsters (such as portraits of a fish with wings taken at Battle's Bridge, a calf with six legs produced at Great Baddow, and Wood the ghastly miller of Billericay), successively immortalized him in his own neighbourhood. Aiming, however, with laudable ambition at more general and extensive fame, and being convinced that the pen and pencil are instruments somewhat similar, and are put in motion by the same manual agency, till he had made the trial, he discovered no sufficient reason for his

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inability to manage the one so as to render it as profitable to himself as the other. Or perhaps he might have met with the hackneyed sentiment—*ut pictura poesis*, erroneously translated, and taken it for granted, that no man could be a painter without some vein of poetry in his composition. We learn, indeed, that the reception of his dramatic works did not entirely support the expectations he had formed concerning them; but being too wise to hazard repeated trials on the stage, or in the closet, and of a disposition too gentle and pacific to engage in literary warfare, his disappointment neither broke out into invectives against the actors who mangled, or the critics who condemned, his performances. On the contrary, far from harbouring the least resentment toward players, audiences, and reviewers, or indulging the slightest pique against the efforts of more fortunate bards, he was ever ready in his original capacity to decorate the scenes which he no longer thought himself qualified to write; and confessed his acquiescence in that justice which compelled him, as Hamlet says, to *throw away the worser part of his profession, and live the better with the other half*. The only piece he is known to have printed is

The Merry Midnight Mistake; or, Comfortable Conclusion. Com. 8vo. 1765.

OGILBY, JOHN, was born near Edinburgh, in the year 1600. Coming to London, he became a very voluminous writer. His *Atlas*, and other geographical works, obtained him the style and office of the King's cosmographer. In verse, his translations of Homer and Virgil, and his paraphrase on Esop's *Fables*, have most distinguished

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him. He was also author of the city pageant on

Charles II.'s Passage through the City to his Coronation. Fol. 1661. See PAGEANTS, Vol. III. p. 120, No. (34.)

He died in London Sept. 4, 1676.

O'HARA, KANE. Of Mr. O'Hara we learn no more, than that he was a native of Ireland, and a younger brother of a genteel family. He resided near Dublin, and from his appearance and manners by no means promised the festivity that enlivens all his compositions. He had an exquisite taste in music, and great skill in the burlesque. He died June 17, 1782, having for some years been deprived of his eyesight. He was author of the following pieces, some of which still continue favourites with the public:

1. *Midas.* Burl. 8vo. 1764.
2. *The Golden Pippin.* Burl. 8vo. 1773.
3. *The Two Misers.* M. F. 8vo. 1775.
4. *April Day.* B. 8vo. 1777.
5. *Tom Thumb.* B. 1780; 8vo. 1805.

O'KEEFFE, JOHN, was born in Dublin in 1746; his father was a native of King's County, and his mother (an O'Connor) of Wexford. The family of the O'Keeffes is among the most ancient and honourable, and, for a long time, ranked also with the most wealthy, of the sister kingdom; but, the contest between William and James, in which the ancestors of our hero (who were of the Roman Catholic persuasion) bore a share, and which terminated so fatally to the Irish interest, swallowed up the best part of their property; and, from that period, their importance began to diminish. At an early age

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O'Keeffe was committed to the care of Father Austin, a Jesuit, distinguished for learning and piety, and a celebrated orator. Under a man so well qualified for the office of a tutor, he soon made a proficiency in French and the classics; he also imbibed a taste for drawing, which he cultivated with great assiduity in the Academy, where he profited by the lessons of West, then master of that institution. So rapid was his improvement in this branch of art, that his friends indulged the most sanguine expectations of future excellence; but O'Keeffe was not destined for an artist; he had all the volatility and caprice of youth: as soon as he had made advances in one pursuit, another attraction presented itself, and resistance was vain. At length, a defect in his sight, and an early intercourse with spouters, joined to a most insatiable thirst for reading, turned him, from the pursuit chalked out by his parents, towards the drama; he wrote many dramatic trifles, which, though never offered to the public, are said, by his friends, to bear strong marks of genius, taste, and theatrical knowledge. At fifteen he wrote a comedy of five acts, which, though wild, and in many instances puerile, he conducted to the denouement with ingenuity. Filled with those inclinations, he now entirely devoted himself to such books, and earnestly sought the company of such men of all ages, as could help to the attainment of what was become his favourite wish, a situation in the theatre. Accident brought it about. He accompanied a friend to Mr. Mossop, merely to learn how such meetings were managed; he took courage, confessed the bent of his inclination; Mr. Mossop desired

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to hear him—he attempted Jaffier's speech, scene the first—pleased Mr. Mossop, and, before parting, was engaged for three years in the Dublin theatre, while his friend was rejected. He played in that city, and in the most respectable towns to which they made summer excursions, about twelve years. Though tragedy was his first choice, an accident soon discovered his forte to be comedy, to which study he turned his mind, and became the prime favourite. Finding himself fully possessed of the public opinion as an actor, his ambition to figure as an author discovered itself, and he produced every year some local trifle at his benefit. His *Tony Lumpkin in Town*, first acted in Dublin, he sent anonymously to the late Mr. Colman, and it was played with success at the Haymarket, 1778. This was succeeded by *The Son-in-Law*, which became a favourite piece in Dublin. Soon after this he left Ireland; and, on his arrival in London, applied for an engagement; but his services as an actor were rejected. He then devoted himself entirely to dramatic composition, and has produced the following pieces:

1. *Tony Lumpkin in Town*. F. 1778. 8vo. 1780; 8vo. 1798.
2. *Son-in-Law*. F. [Songs only] 8vo. 1779.
3. *The Dead alive*. C. O. 1781. N. P.
4. *The Agreeable Surprise*. M. Farce. 1781. N. P.
5. *The Banditti*. C. O. 1781. N. P.
6. *Lord Mayor's Day*. Pant. 1782. N. P.
7. *Maid the Mistress*. Burl. 1783. N. P.
8. *Shamrock*. F. 1783. N. P.
9. *Young Quaker*. C. 1783. N. P.

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10. *The Birth-Day*. D. P. 8vo. 1783.
11. *Friar Bacon*. Pant. 1783. N. P.
12. *Omai*. Pant. 8vo. 1785.
13. *Siege of Curzola*. C. O. 1786. N. P.
14. *Prisoner at Large*. C. 8vo. 1788.
15. *The Toy*. C. 1789. 8vo. 1798.
16. *The Fugitive*. M. E. 1790. N. P.
17. *World in a Village*. C. 8vo. 1793.
18. *London Hermit*. C. 8vo. 1793, 1798.
19. *Wild Oats*. C. 8vo. 1794, 1798.
20. *Life's Vagaries*. C. 8vo. 1795.
21. *Irish Mimic*. M. E. 8vo. 1795, 1798.
22. *The Lie of the Day*. C. 1796. N. P.
23. *Lad of the Hills*. C. O. 1796. N. P.
24. *Alfred*. Drama. 8vo. 1798.
25. *The Basket-maker*. M. E. 8vo. 1798.
26. *A Beggar on Horseback*. F. 8vo. 1798.
27. *The Blacksmith of Antwerp*. F. 8vo. 1798.
28. *The Castle of Andalusia*. C. O. 8vo. 1798.
29. *The Czar Peter*. C. O. 8vo. 1798.
30. *The Doldrum*. F. 8vo. 1798.
31. *The Eleventh of June*. F. 1798. N. P.
32. *The Farmer*. M. F. 8vo. 1798.
33. *Fontainbleau*. C. O. 8vo. 1798.
34. *Le Grenadier*. Pant. 8vo. 1798.
35. *Highland Reel*. C. O. 8vo. 1798.

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36. *Little Hunchback*. F. 8vo. 1798.
37. *Love in a Camp*. M. F. 8vo. 1798.
38. *Man-Milliner*. M. F. 8vo. 1798.
39. *Modern Antiques*. F. 8vo. 1798.
40. *Poor Soldier*. C. O. 8vo. 1798.
41. *Positive Man*. F. 8vo. 1798.
42. *Sprigs of Laurel*. C. O. 8vo. 1798.
43. *Tantara Rara Rogues All*. F. 8vo. 1798.
44. *Wicklow Mountains*. Op. 8vo. 1798.
45. *Nosegay of Weeds*. F. 1798. N. P.
46. *She's Elop'd*. C. 1798. N. P.
47. *Female Club*. F. N. P.
48. *Jenny's Whim*. F. N. P.
49. *Peeping Tom of Coventry*. C. Op. N. P.

It would be unfair to criticise this author by the prescribed dramatic laws, as his writings have been indebted to no rules, ancient or modern; they were written to *make people laugh*, and they have fully answered that effect; indeed, they are for the most part of such a nature as to set all criticism at defiance—they serve as a barometer to the spirits without the aid of much judgment—and some parts of their humour are so dependent upon the *congenial humour* of the actor, that we may imagine they could not be *written* for him, but only *rehearsed* between the author and actor, so as to give the latter a hint for the exercise of his fancy. What we particularly allude to are the words and chorusses of some of his songs, &c.; for these, being of *no language*, cannot be so well communicated as by sounds. Yet with this species of talent has

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O'Keeffe gladdened the hearts of his auditors between twenty and thirty years, and "sent them *laughing* to their beds;" and all this he has done in the hearing of good scholars, good writers, and good critics. He has often done more: he has been the constant advocate for virtue; and in many of his little pieces, he has given sketches of character, which, though unfinished, can boast of much *originality*—some passages that warm and meliorate the heart, and others which mark no mean attention to life and manners.

If he has not, therefore, equalled many of our dramatic writers in *genius*, he has escaped their vices; if he has not shown as much science of the art, he is freed from their prosaic drowsiness: he is constantly looking for *fun* and *broad humour*, which are chiefly to be found in the middle and lower classes of life, and he is generally successful; he is therefore bounded by no dramatic laws, and if he keeps the laugh up, in this view, he is free from censure. The manners of the middling and lower classes of life have been always too much neglected by our modern dramatic writers, who do this, as Mr. Bayes says, "to show their breeding:" but such should consider, that although *ladies* and *gentlemen* have their peculiar vices and virtues, the general character of man is best distinguished where nature is less adulterated; where the heart and tongue have full play, and consequently have less incitement to flattery, lying, and hypocrisy.

In the year 1800, the misfortune of blindness being the more embittered to him by pecuniary inconveniences, Mr. Harris, mindful of the services that he had ren-

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dered the theatre, gave him a benefit at Covent Garden, June 12; the performances being *The Lie of the Day*, *Three Weeks after Marriage*, and *Paul and Virginia*. At the end of the second act of the play, Mr. Lewis led Mr. O'Keeffe on the stage, who delivered a poetical address of considerable length, in which humour and pathos were whimsically blended. It was recited with simplicity and feeling, and very deeply affected the sensibility of the audience; who generally lamented, that he who had for so many years contributed greatly to their entertainment, should be reduced at last to become an object of their bounty.—We hope, but do not know, that the times have since mended with this facetious dramatist.

OLDMIXON, JOHN. This gentleman was descended from an ancient family of the name, originally seated at Oldmixon, near Bridgewater, in Somersetshire. He was a violent party writer, and a very severe and malevolent critic; in the former light he was a strong opponent of the Stuart family, whom he has, on every occasion, as much as possible endeavoured to blacken, without any regard to that impartiality which ought ever to be the most essential characteristic of an historian. In the other character, he was perpetually assailing, with the most apparent tokens of envy and ill-nature, his several contemporaries; particularly Messrs. Addison, Eusden, and Pope. The last of these, however, whom he had attacked in different letters which he wrote in *The Flying Post*, and repeatedly reflected on in his prose essays on criticism, and in his *Art of Logic and Rhetoric*, written in imitation of Bouhours, has condemned him to an immortality

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of infamy, by giving him a place in his *Dunciad*, with some very distinguishing marks of eminence among the devotees of Dulness: for, in the second book of that severe poem, where he introduces the dunces contending for the prize of dulness, by diving in the mud of Fleet-ditch, he represents our author as mounting the sides of a lighter, in order to enable him to take a more efficacious plunge.

Mr. Oldmixon, though rigid with regard to others, is far from unblameable himself, in the very particulars concerning which he is so free in his accusations, and that sometimes even without a strict adherence to truth; one remarkable instance of this kind it is but justice to take notice of; and that is, his having advanced a particular fact, to charge three eminent persons with interpolation in Lord Clarendon's *History*, which fact was disproved by Dr. Atterbury, the only survivor of them; and the pretended interpolation, after a space of almost ninety years, produced in his Lordship's own handwriting; and yet this very author himself, when employed by Bishop Kennet in publishing the historians in his collection, has made no scruple of perverting Daniel's *Chronicle* in numberless places.

What year Mr. Oldmixon was born in, is not mentioned by any of the writers, nor where he received his education. He was, however, undoubtedly a man of learning and abilities; and, exclusive of his strong-biassed prejudice, and natural moroseness and petulance, far from a bad writer. He has left behind him three dramatic pieces, the titles of which are,

1. *Amyntas*. Past. 4to. 1698.
2. *Grove*; or, *Love's Paradise*. Opera. 4to. 1700.

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3. *Governor of Cyprus*. T. 4to. 1703.

He also wrote a pastoral, called *Thyrsis*, which forms one act of Mr. Motteux's *Novelty*; or, *Every Act a Play*. As he was always a violent party writer on the Whig side, he was at length rewarded with a small post in the revenue at Bridgewater. He died in a very advanced age, July 9, 1742.

OLDMIXON, SIR JOHN. To a gentleman of this name and title is ascribed

Apollo turn'd Stroller. Musical Pasticcio. 8vo. 1787.

OLIPHANT, ROBERT. We know no more of this gentleman, than that he was the son of Mr. Lawrence Oliphant, merchant, of Liverpool, and a member of Trinity College, Cambridge; the fellows of which college, in February 1792, adjudged to him one of the annual silver prize cups for the best English declamation. He did not survive this honour many months, dying, at an early age, on the 14th September following; leaving two dramatic pieces, the titles of which are,

1. *The Learned Lady*. Com. 1789.
2. *A Sop in the Pan*. Farce. 1790.

Neither of them, we believe, has been printed.

OPIE, MRS. was born at Norwich about the year 1772, and is the daughter of Dr. Alderson, a physician of that city. At an early period Miss Alderson was distinguished by great fertility of invention, and evident marks of a superior mind; and she is even said to have composed dramatic pieces and novels, as well as poems, at an age when others have scarcely completed their education. Many of these poems, and we believe one

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novel, have been published anonymously. On the 8th of May 1798, Miss Alderson became the wife of the late celebrated Mr. Opie, an artist who died in the very first rank of his profession, April 9, 1807. Mrs. Opie has shown her regard to his memory by editing and publishing his *Lectures on Painting*, delivered at the Royal Academy, with memoirs of his life, 4to. 1809. The writings of Mrs. Opie exhibit at once ample testimonies of the strength of her judgment, and the goodness of her heart. *The Father and the Daughter*, in opposition to the fantastic fictions which have disgraced the regions of romance, this amiable writer professes to be—a tale, founded in simple nature; and as such, perhaps, there never was a composition better calculated to rouse the passions in the cause of virtue, and to correct that false sensibility, that degenerating excess of sentiment, which have been proved to be incompatible with the real interests of humanity. It has not only had a very extensive circulation in this country, but has been twice translated into the French language. Since that, she has published a tale in three volumes, entitled *Adeline Mowbray*; or, *The Mother and Daughter*, 1805, the laudable object of which was, to check the progress of the *new philosophy*. Mrs. Opie's poems are generally characterized by sweetness, simplicity, and pathos; her songs are exquisitely tender, and will help, in no trifling degree, to rescue this species of poetry from the neglect into which it has unhappily fallen. Numberless are the occasions on which Mrs. Opie has exerted her talents for the benefit or consolation of the distressed. With these views,

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many of her poems have been expressly composed; and *The Orphan*, and *Negro Boy's Tales*; *The Dying Daughter's Address to her Mother*; and *The Felon's Address to his Child*; are monuments of her feeling and benevolence, which cannot be too highly praised.

As a dramatist, we know but of one production of hers, viz.

Adelaide. Trag. N. P.

ORRERY, EARL OF. See BOYLE.

OSWALD, JOHN, was once a lieutenant in the 42d regiment of foot, and served in the war before last under Colonels Humberstone and M'Leod in the East Indies. In the year 1783 he left India, and returned by land to England. His predominant passion for travel, and avidity to survey mankind under various points of view, determined him to trace out for himself a new route. He directed his course to the more northern and mountainous parts of Turkey, and pitched his tent for some time among the barbarous hordes of Turkomans and Curdees, whom for many years no traveller had visited except himself and the celebrated *walking Stewart*. Mr. Oswald is a native of Scotland. His father, a man of great learning and extreme modesty, but who imagined that all his misfortunes had proceeded from his devotion to the Muses, endeavoured as much as possible to discourage in his son the same *unhappy passion*, as he termed it, for the belles lettres. The opposition of his father, however, only tended to stimulate the youth in the career of learning. In a few months, by the most intense application, he acquired, without a master, a competent knowledge of the Latin tongue. To this he soon added, in the same manner, the Greek; and in the

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course of his peregrinations he made himself familiar with the Arabic language, together with the French, Italian, Spanish, and Portuguese dialects. The religious and philosophic opinions of this gentleman are said to be extremely singular. He adheres to the doctrines of the Hindoo system of worship, and turns with an abhorrence truly Braminical from every species of animal food. To a gentleman who urged him to assign his reasons for an aversion so singular, he replied, "that he thought it cruel to deprive of life an innocent animal, and filthy to feed upon a corpse." He published, in 12mo. 1789, a volume of poems, under the name of Silvester Otway, which contained his only dramatic piece, viz.

The Humours of John Bull. Op. Farce.

He has written, besides,

1. *Ranæ Comicæ Evangelicantes*; or, *The Comic Frogs turned Methodists.* Published in 1786.

2. *The British Mercury*: a periodical publication, which appeared in 1787, and of which the greater number of essays, &c. are the production of Mr. Oswald. And

3. *The Alarming Progress of French Politics*: a pamphlet on the subject of the Commercial Treaty, 1787.

OTWAY, SILVESTER. See the preceding article.

OTWAY, THOMAS, was not more remarkable for moving the tender passions, than for the variety of fortune to which he himself was subjected. He was the son of the Rev. Mr. Humphrey Otway, rector of Wolbeding, in Sussex, and was born at Trotton in that county, the 3d of March in the year 1651. He received his edu-

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cation at Wickeham school, near Winchester, and became a commoner of Christ Church, in Oxford, in 1669. But on his quitting the university, in 1674, and coming to London, he turned player. His success as an actor was but indifferent, having made only one attempt in Mrs. Behn's tragedy of *The Forc'd Marriage*; or, *Jealous Bridegroom*: he was more valued for the sprightliness of his conversation and the acuteness of his wit; which gained him the friendship of the Earl of Plymouth, who procured him a cornet's commission in the troops which then served in Flanders.

Poor Tom Otway, like the rest of the wits of every age, was but a bad economist; and therefore it is no wonder that we generally find him in very necessitous circumstances. This was particularly the case with him at his return from Flanders. He was, moreover, averse to the military profession; and it is therefore not extraordinary, all things considered, that Tom and his commission soon quarrelled, and parted, never to meet again.

After this, he had recourse to writing for the stage; and now it was that he found out the only employment that nature seems to have fitted him for. In comedy he has been deemed too licentious; which, however, was no great objection to those who lived in the profligate days of Charles II. But in tragedy few of our English poets ever equalled him; and perhaps none ever excelled him in touching the passions, particularly that of love. There is generally something familiar and domestic in the fable of his tragedy, and there is amazing energy in his expression. The heart that does not melt at

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the distresses of his *Orphan*, must be hard indeed!

In the collection of *The Familiar Letters of Lord Rochester*, &c. 8vo. 1697, and 1705, there are six of Otway's, written to Mrs. Barry, the actress, in a very passionate and pathetic style, and more eloquent than any other of his writings.

But though Otway possessed, in so eminent a degree, the rare talent of writing to the heart, yet he was not very favourably regarded by some of his contemporary poets: nor was he always successful in his dramatic compositions. After experiencing many reverses of fortune, in regard to his circumstances, but generally changing for the worse, he at last died wretchedly in a house, known by the sign of the Bull, on Tower Hill, April 14, 1685, whither he had retired to avoid the pressure of his creditors. Some have said, that downright hunger compelling him to fall too eagerly upon a piece of bread, of which he had been some time in want, the first mouthful choked him, and instantly put a period to his days.

His dramatic writings are,

1. *Alcibiades*. Trag. 4to. 1675.
2. *Don Carlos, Prince of Spain*. Trag. 4to. 1676.
3. *Titus and Berenice*. T. 4to. 1677.
4. *The Cheats of Scapin*. F. 4to. 1677.
5. *Friendship in Fashion*. Com. 4to. 1678.
6. *Caius Marius*. Trag. 4to. 1680, 1692.
7. *The Orphan*. T. 4to. 1680.
8. *The Soldier's Fortune*. Com. 4to. 1681.
9. *Venice Preserved*. Trag. 4to. 1682.
10. *The Atheist; or, The Second*

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Part of the Soldier's Fortune. C. 4to. 1684.

Besides these plays, Mr. Otway made some translations, and wrote several miscellaneous poems. His whole works were printed in three volumes, 12mo. 1757.

In the year 1719 was printed a piece ascribed to Otway, but certainly not written by him, called *Heroic Friendship*. T. 4to.

At the time of his death, however, he had made some progress in a play, as will appear from the following advertisement, printed in L'Estrange's *Observer*, Nov. 27, 1686:

"Whereas Mr. Thomas Otway, some time before his death, made four acts of a play; whoever can give notice in whose hands the copy lies, either to Mr. Thomas Betterton, or to Mr. William Smith, at the Theatre Royal, shall be well rewarded for his pains."

OULTON, WALLEY CHAMBERLAINE, is a native of Dublin, where he received his education, under Dr. Ball. He produced several pieces at Capel Street and Smock Alley Theatres, Dublin, which were well received, notwithstanding numberless puerilities; being the hasty productions of school vacations, and written by stealth; as his grandfather (Dr. Walker) had an aversion to dramatic composition. Two of these, *The Haunted Castle*, and *Madhouse*, are still occasionally performed; the former had a run of about thirty-six nights (a circumstance very rare in that kingdom), and was performed several nights before any of his relatives knew who was the author. Intoxicated with this success, he neglected his studies, and came to London; when he was introduced to the late Mr. Palmer, by the then pro-

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prietor of a newspaper, who afterwards became Mr. Palmer's greatest adversary. For the Royalty Theatre he wrote the burletta part of *Hobson's Choice*; or, *Thespis in Distress*, 1787; the satire of which provoked the resentment of the London managers. Finding himself then excluded from the theatres, he had recourse to stratagem, and presented a piece to the late Mr. Colman in a lady's name, *As it should be*, which was immediately accepted, and acted at the Haymarket, 1789. His female representative, who had some address, procured this gentleman's acceptance of another piece, but the manager's sudden indisposition prevented its representation. The younger Colman, who now officiated as manager, behaved to the lady with his usual politeness, though probably conscious of the deception: however, by an act of imprudence, she forfeited his encouragement and favour, and for some time deceived even *him* who had reposed in her so much confidence! This gentleman, not harbouring those petty resentments which are too common in theatrical life, gave Mr. Oulton every encouragement, and accepted his *All in good Humour*, a petite piece, acted in 1792. Since that time he has produced several dramatic pieces, which we shall presently enumerate.

Mr. Oulton has published a continuation of Victor's *History of the Theatres of London*; of Egerton's *Theatrical Remembrancer*; several anonymous works, and others with fictitious names; particularly Dr. Horne's pamphlets respecting Brothers's prophecies, in answer to the late Mr. Halhed. He also wrote some of the chorusses in *Pizarro*, compiled The

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Beauties of the Modern Dramatists, and *The Beauties of Kotzebue*; and published a *Traveller's Guide*, in 2 vols. 12mo. 1805. His dramas are as follow:

1. *Haunted Castle*. M.E. 12mo. 1784.
2. *Happy Disguise*. C.O. 12mo. 1784.
3. *The New Wonder*. F. 1784. N.P.
4. *The Mad-house*. M.E. 12mo. 1785.
5. *Poor Maria*. Int. 1785. N.P.
6. *New Way to keep a Wife at Home*. F. 1785; 12mo. 1787.
7. *Recruiting Manager*. Prel. 1785. N.P.
8. *Curiosity*. C. 1785. N.P.
9. *Hobson's Choice*. Burl. 1787. N.P.
10. *Perseverance*. M.E. 1789; 12mo. 1793.
11. *As it should be*. Com. Piece. 8vo. 1789.
12. *What's the Matter?* Burl. 12mo. 1789.
13. *All in good Humour*. D.P. 8vo. 1792.
14. *Irish Tar*. M.I. 1797. N.P.
15. *Botheration*. F. 8vo. 1798.
16. *Pyramus and Thisbe*. Pant. 8vo. 1798.
17. *The Two Apprentices*. Pant. 1798. N.P.
18. *Sixty-third Letter*. M.F. 8vo. 1803.
19. *Middle Dish*. F. 1804. N.P.

D'OUVILLY, GEO. GERBIER. Of this gentleman we know nothing more than that he was the author of one dramatic piece never acted, but which, by the date, must have been written, or at least published, during the time of the *inter-regnum*. It is entitled

The False Favourite disgraced. T. C. 12mo. 1657.

OWEN, ROBERT. This gentleman received the early part of his education at Eton; from whence,

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in 1696, he was removed to King's College, Cambridge; but was not admitted fellow; there being ten fellows only in his favour, and nine and the provost against him. The cause of this rejection has not reached the present time, nor is it known what afterwards became of him. He wrote one dramatic piece, founded on the Grecian history, and entitled

Hypermnestra. T. 4to. 1703.

OWENSON, Miss, is the daughter of an actor on the Dublin boards, of long standing and considerable reputation; and has written one dramatic piece, called

The First Attempt. C. O. 1807.

Miss O. has likewise given to the world *St. Clair*, or *The Heiress of Desmond*; *The Novice of St. Dominic*; *The Wild Irish Girl*; and *The Missionary*, novels.

OZELL, JOHN. This writer, to whose industry, if not to his genius, the world lies under very considerable obligations, received the first rudiments of his education from Mr. Shaw, an excellent grammarian, and master of the free-school at Ashby de la Zouch, in Leicestershire. He afterwards completed his grammatical studies under the Reverend Mr. Mountford, of Christ's Hospital, where, having attained a great degree of perfection in the dead languages, viz. the Latin, Greek, and Hebrew, it was next the intention of his friends to have sent him to the university of Cambridge, there to finish his studies, with a view to his being admitted into holy orders. But Mr. Ozell, averse to the confinement of a college life, and perhaps disinclined to the clerical profession, and desirous of being sooner brought out into, and settled in the world, than the regular course of academical gradations

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would permit, solicited and obtained an employment in a public office of accounts, with a view to which he had taken previous care to qualify himself by a most perfect knowledge of arithmetic in all its branches, and a great degree of excellence in writing all the necessary hands.

Notwithstanding, however, this grave attention to business, he still retained an inclination for, and an attention to, even polite literature, that could scarcely have been expected; and, by entering into much conversation with foreigners abroad, and a close application to reading at home, he made himself master of most of the living languages, more especially the French, Italian, and Spanish; from all which, as well as from the Latin and Greek, he has favoured the world with many valuable translations. But, as it is in the light of a dramatic writer only that he has any claim to a place in this work, we shall not enter into a recapitulation of any of his pieces but those which have some connexion with the theatre. These, however, though all translations, are very numerous; there being included in them a complete English version of the dramatic pieces of that justly celebrated French writer, Moliere; besides some others from Corneille, Racine, &c. the titles of which are to be found in the following list:

1. *The Cid*; or, *The Heroic Daughter*. T. 12mo. 1714.
2. *Alexander the Great*. Trag. 12mo. 1714.
3. *Britannicus*. T. 12mo. 1714.
4. *The Litigants*. Com. 12mo. 1715.
5. *Manlius Capitolinus*. Trag. 12mo. 1715.
6. *Cato*. T. 12mo. 1716.

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7. *The Fair of St. Germain.* Svo. 1718.

8. *The Miser.* Com. 12mo. 1732.

9. *The Plague of Riches.* Com. 12mo. 1735.

Mr. Ozell had the good fortune to escape all those vicissitudes and anxieties in regard to pecuniary circumstances, which too frequently attend on men of literary abilities; for, besides that he was, from his earliest setting out in life, constantly in the possession of very good places, having been for some years auditor-general of the city and bridge accounts; and, to the time of his decease, auditor of the accounts of St. Paul's cathedral and St. Thomas's Hospital; all of them posts of considerable emolument; a gentleman, who was a native of the same country with him, who had known him from a school-boy, and it is said lay under particular obligations to his family, dying when Mr. Ozell was in the very prime of life, left him such a fortune as would have been a competent support for him, if he should at any time have chosen to retire from business entirely, which however it does not appear he ever did. Our author died October 15, 1743, and was buried in a vault of St. Mary, Aldermanbury; but what year he was born in, and consequently his age at the time of his death, are particulars that we do not find on record.

That Mr. Ozell was rather a man of application than genius, is apparent from many circumstances; nor is any thing, perhaps, a stronger proof of it, than the very employment he made choice of; since it has been much oftener seen, that men of brilliant talents have quitted the more sedentary avocations they have fortuitously been bred to, than that they have

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fixed on any such by their own election; and perhaps our author is the only instance of a person, even of a turn to the heavier and more abstruse branches of literature, who ever chose to bury the greater part of his hours behind the desk of a compting-house.

Notwithstanding this observation, however, Mr. Ozell's abilities, if less entertaining, were not perhaps less useful to the world than those of some other writers; for, though he produced nothing originally his own, yet he has clothed in an English habit several very valuable pieces; and though his translations may not, perhaps, have all that elegance and spirit which the originals possess, yet, in the general, it must be confessed that they are very just, and convey, if not the poetical, at least the literal meaning of their respective authors: and indeed, it were rather to be wished, that this writer had confined himself to the translation of works of a more serious nature, than have engaged in those of humour and genius, which were qualities that he seemed not to possess himself, and therefore could not do justice to in others. Moliere, more particularly, is an author of that superior genius, that it would require abilities almost equal to his own to translate him in such a manner as to give him, in the clothing of our own language, the perfect air and manner of a native. There is a peculiar spirit, a peculiar manner, adapted to the dialogue and language of the stage, more particularly in comedy, which is only attainable by observation and practice, and renders a writer of dramatic genius alone properly qualified for the translation of dramatic pieces. And this is apparently the reason that, notwithstanding we have

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many very good comedies in our own language, founded almost entirely on those of foreign authors, yet but few of the pieces themselves, from which they have been borrowed, have afforded much pleasure to the reader in the translations that have appeared of them. Celebrated as the name of Moliere has been for above a century past, notwithstanding that there has been more than one perfect translation of his works published in English; yet we will venture to affirm, that his pieces are very little known, excepting to those who, from their acquaintance with the French language, are enabled to read them in the original; nor can we help hinting our wish, that some writer of eminence would undertake the task, which would bestow so valuable an addition to the libraries of the *belles lettres*, and introduce M. de Moliere among the set of our intimate acquaintances, as perfectly as Cervantes or Le Sage, and enable us to converse as familiarly with *The Miser* and *Hypochondriac* of the one, as with the *Don Quixote* and *Gil Blas* of the others. But this is a digression for which we beg pardon, and will therefore proceed.

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Mr. Ozell seems to have had a more exalted idea of his own abilities than the world was willing to allow them; for, on his being introduced by Mr. Pope into *The Dunciad* (for what cause, however, does not appear), he published a very extraordinary advertisement, signed with his name, in a paper called *The Weekly Medley*, Sept. 1729, in which he expresses his resentment, and at the same time draws a comparison, in his own favour, between Mr. Pope and himself, both with respect to learning and poetical genius. The advertisement at length may be seen in the notes to *The Dunciad*. But though we confess we cannot readily subscribe to this self-assumed preference, yet, as Mr. Coxeter informs us that his conversation was surprisingly agreeable, and his knowledge of men and things considerable, and as it is probable that, with an understanding somewhat above the common rank, he possessed a great share of good-nature, we will readily allow, that a person of this character might be much more amiable than one of a greater brilliancy of parts, if deficient in these good qualities.

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P. G. These initials are affixed to a piece, called

Two Plots Discovered, &c. C. 12mo. 1742.

P. P. MONSIEUR. In this manner, but without giving us any

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explanations of these initials, has Langbaine distinguished the author of a musical dramatic piece, performed in King Charles II.'s reign, entitled

Ariadne. Opera. 4to. 1674.

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P. R. Coxeter, in his notes, has given us the full title of a very old play, with these letters in the title-page, called

Appius and Virginia. T.C. 4to. 1576.

Neither Langbaine, Jacob, nor Whincop's editor, have taken any notice of this play. Chetwood (*British Theatre*, p. 21.) mentions the piece, with the date of 1575, but has not hinted at any author's name, or initials.

P. T. These initial letters are printed to two plays, both published in Charles II.'s reign. Though at fifteen years distance from each other, yet it is not improbable they might both be the work of the same person. In looking back to the writers of that time, we can find only one dramatic author whose name will correspond with these letters, and that is Thomas Porter, of whom we shall have occasion to make farther mention. It is indeed only conjecture; yet, as the walk of writing in both these pieces is the same with those which are declaredly that gentleman's, as the dates of all come within a reasonable compass as to time, as it was no uncommon practice at that period for known authors to subscribe only initials to their works, and lastly as Mr. Langbaine seems to hint at Mr. Porter's having written more than had come to his knowledge; we hope we shall be pardoned, on all these circumstances of probability, if we presume to attribute these two pieces to him. Their respective titles are,

1. *Witty Combat.* T. C. 4to. 1663.

2. *French Conjuror.* C. 4to. 1678.

PALSGRAVE, JOHN. This learned and ancient writer flourished

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in the reigns of Henry VII. and Henry VIII. He received his grammatical learning at London, where he was born. He studied logic and philosophy at Cambridge, at which university he resided till he had attained the degree of bachelor of arts, after which he went to Paris, where he spent several years in the study of philosophical and other learning, took the degree of master of arts, and acquired such excellence in the French tongue, that in 1514, when a treaty of marriage was negotiated between Louis XII. King of France, and the Princess Mary, sister of King Henry VIII. of England, Mr. Palsgrave was chosen to be her tutor in that language. But Louis XII. dying almost immediately after his marriage, Palsgrave attended his fair pupil back to England, where he taught the French language to many of the young nobility, obtained good church preferment, and was appointed by the King one of his chaplains in ordinary.

In the year 1531 he settled at Oxford for some time, and the next year was incorporated master of arts in that university, as he had before been in that of Paris, and a few days after was admitted to the degree of bachelor of divinity.

At this time he was highly esteemed for his learning; and, what is very remarkable, though an Englishman, he was the first author who reduced the French tongue under grammatical rules, or that had attempted to fix it to any kind of standard. This he undertook, and executed with great ingenuity and success, in a large work which he published in that language, at London, entitled *L'Ecclaircissement de la Language François*, containing three books,

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in a thick folio, 1530, to which he has prefixed a large introduction, in English. So that the French nation seems to stand indebted to our country originally for that universality which their language at present possesses, and on which they so greatly pride themselves. These works, however, would not have entitled him to a place in this register of authors, had he not translated into the English a Latin play, written by one Will. Fullo-nius (an author then living at Hagen, in Holland), entitled

Acolastus. Corn. 4to. 1540.

When Mr. Palsgrave was born, or to what age he lived, are particulars which we have not been able to trace; yet, from the concurrence of various facts, we cannot suppose him to have been much less than sixty years of age at the time of his publishing the above-mentioned translation.

PAPENDICK, GEORGE, translated from the German of Kotzebue,

The Stranger. D. 8vo. 1798.

PARFRE, IHAN. Concerning this person, who seems to be the oldest dramatic author in the English language, our biographers are totally silent. He wrote one piece, which has been presented to the public in Mr. Hawkins's *Collection of Old Plays*, and is called

Candlemas Day; or, The Killing of the Children of Israel. A Mystery. 1512. Printed 1773.

PARKER, HENRY, LORD MORLEY, was the son of Sir William Parker, by Alice, sister of Lovel, Lord Morley, by which title this Henry was summoned to Parliament, in the twenty-first of Henry the Eighth. Except being a pretty voluminous author, we find nothing remarkable of him, but that he

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was one of the barons who signed the memorable letter to Clement the Seventh, threatening him with the loss of his supremacy in England, unless he proceeded to dispatch the King's divorce; and having a quarrel for precedence with the Lord Dacre, of Gillesland, had his pretensions confirmed by Parliament. He lost the favour of Henry VIII. by means of his daughter, who was married to George Lord Rochford, brother to Queen Ann Bullen; and died in the month of November 1556, aged 80. A list of his works may be seen in Mr. Walpole's *Catalogue of Royal and Noble Authors*, vol. i. p. 93, among which are several tragedies and comedies, the very names of which are lost.

PARSONS, MRS. was the only daughter of Mr. Phelp, a wine-merchant, in Plymouth, Devonshire. At an early age she married Mr. Parsons, a turpentine-merchant, at Stonehouse, near Plymouth, by whom she had a numerous family; and, until the breaking out of the American war, lived in happiness and affluence. Mr. Parsons at that time had contracts with Government for naval stores, and had ships in America to be loaded when the disturbances broke out; two were detained in the country, two sent home in ballast; and this great loss and disappointment was the first blow to their prosperity; being compelled to resort to the London markets to fulfil the contracts, at considerable loss and disadvantage. In consequence of these unpleasant circumstances, Mr. Parsons thought it advisable to remove his family from Stonehouse to the neighbourhood of London, near Bow Bridge, to the house formerly known as the Bow China House. At this

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place he built warehouses, small dwellings for workmen, erected stills, and other expensive works, nearly to the amount of his remaining fortune; and, for three years, had every prospect of success. About the expiration of that time, in the year 1782, a dreadful fire broke out in the still-house, then filled with spirits of turpentine, tar, and pitch, which soon destroyed all the buildings and their contents; and unfortunately communicated to a large quantity of stores, rolled out from distant warehouses, for the purpose of being shipped the next tide, and entirely consumed them; and, in all probability, the town of Bow was saved from the conflagration, by the orders Mrs. Parsons gave to pull down the workmen's houses, and stifle the fire. Mr. Parsons happened to be in town, and returned only to witness his entire ruin—for, unhappily, the still-houses and annexed buildings, and the stores drawn round them for convenience of being shipped in a few hours, had no claims on the insurers, only the warehouses and goods in them being insured. This dreadful blow, and a combination of unpleasant events attached to it, compelled Mr. Parsons to relinquish business; and having, a few months previous to this accident, had the misfortune to lose their eldest son in Jamaica, who had just been made a captain of marines; domestic sorrows, added to the loss of his remaining property, had an effect upon the spirits of Mr. Parsons, which he never recovered. He obtained a place at St. James's, in the Lord Chamberlain's department; and soon after, through the favour of the Marchioness of Salisbury, Mrs. Parsons had also a small place, in

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the same department. But the health of Mr. Parsons visibly declined; the total loss of a handsome fortune, his anxiety for the provision of eight children born to happier prospects, and a consciousness of his broken constitution, and inability to leave any thing for his family, all together occasioned a depression of spirits, which brought on a paralytic affection, under which he languished nearly three years, when a second stroke terminated his existence; by which Mrs. Parsons was left, with her young family, wholly unprovided for, and dependent on her exertions alone for their future subsistence. In circumstances like these, involved in pecuniary difficulties, she had no resource but to become a candidate for public favour as an author. It was imperious necessity, not inclination, or vanity, that led Mrs. Parsons to take up the pen; and the liberal indulgence she met with from her friends and the public, encouraged her to proceed in her employment, while struggling with many sorrows and heavy afflictions. In the beginning of this war she lost a very promising youth by the yellow fever, off St. Domingo; about 1803, a most amiable daughter, wife of an eminent surgeon; and, in 1804, her only surviving son, a brave and deserving young officer, just appointed to the command of His Majesty's gun-vessel the *Hecate*, who unhappily perished in a gale of wind, off Whitstable Bay. Mrs. Parsons had then four daughters left, all married; one to a Norwegian merchant; another to Henry Martin, Esq. a wholesale ironmonger, near Smithfield Bars, now retired from business; a third to an officer in the garrison at Gibraltar; and a

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fourth to a gentleman of rank and fortune in Copenhagen.

Mrs. Parsons wrote above sixty volumes of novels, viz. *Memoirs of Miss Meredith*, 2 vols.; *The Errors of Education*, 3 vols.; *The Castle of Wolfenbach*, 2 vols.; *Ellen and Julia*, 2 vols.; *Lucy*, 3 vols.; *The Voluntary Exile*, 5 vols.; *Woman as she should be*, 4 vols.; *The Girl of the Mountains*, 4 vols.; *Women as they are*, 4 vols.; *The Mysterious Warning*, 4 vols.; *An old Friend with a new Face*, 3 vols.; *Anecdotes of two well-known Families*, 3 vols.; *The Valley of St. Gothard*, 3 vols.; *The Miser and his Family*, 4 vols.; *The Peasant of Ardenne Forest*, 4 vols.; *The Mysterious Visits*, 4 vols.; *Murray House*, 3 vols.; *Love and Gratitude*; or, *Traits of the Human Heart*, 3 vols. We believe that she also wrote *The Wise Ones bubbled*; or, *Lovers Triumphant*, 2 vols.; and another novel, entitled *Rosetta*. But her claim to a place in this work she owes to

The Intrigues of a Morning. F. 8vo. 1792.

This lady died at Laytonstone, Feb. 5, 1811.

PATERSON, WILLIAM, was a native of Scotland, and an intimate friend of Mr. Thomson, the author of *The Seasons*. When that gentleman received his appointment of surveyor of the Leeward Islands, he made Mr. Paterson his deputy; and on Mr. Thomson's death he succeeded him in that office. He wrote one play, called

Arminius. T. 8vo. 1740.

PATON, ——. A Scotch gentleman, who printed one piece at Edinburgh, called

William and Lucy. O. 8vo. 1780.

PATRICK, DR. SAMUEL. This

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gentleman, at the time of his death, which happened on the 20th of March 1748, was usher of the Charter-house school. He superintended some editions of Hederic's *Lexicon* and Ainsworth's *Dictionary*, and gave to the public

A Complete Translation of *Terrence*, 2 vols. 8vo. 1745.

PATSALL, —, is said to have written

Marcus Tullius Cicero. T.

A specimen of it was published in *The Oxford Magazine*, for January 1773.

PAUL, GEORGE. This name is affixed to

The Antichristian Opera. 1755.

PAYNE, NEVIL. An author who lived in the reign of King Charles the Second, and was the reputed writer of three plays, called,

1. *The Fatal Jealousy*. T. 4to. 1673.

2. *The Morning Ramble*. C. 4to. 1673.

3. *The Siege of Constantinople*. T. 4to. 1675.

PEAPS, WILLIAM. Langbaine, who lived the nearest to the time of publication of the dramatic piece we are on the point of mentioning, has inserted it in his Catalogue of Plays by unknown Authors, and only tells us, that it was supposed by Kirkman, but on what ground he knows not, to have been written by one Peaps. Jacob, Gildon, and Whincop, however, have, on this authority, positively affixed the right of it to that name. But Chetwood, in his *British Theatre*, has gone still farther, and annexed the Christian name we have made use of at the head of this article. How far he is right in this particular, or on what foundation he has so done, we know not. It is, however, agreed by all the writers, that our author lived in the reign

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of Charles I. and was a student at Eton, as also that the piece was composed when he was but seventeen years of age; which information they derive from the title-page and preface to the piece itself. It is entitled

Love in its Ecstasy. Past. 4to. 1649.

Coxeter, in his MS. notes, has made a query with regard to the spelling of the author's name, supposing that it might have been one Pepys, of Cottenham, in Cambridgeshire, of which family was Secretary Pepys.

PEARCE, WILLIAM, a pretty successful dramatic writer, but of whose life we have not been able to learn any particulars. His pieces for the stage are as follow :

1. *The Nunnery.* C. O. [Songs only.] 8vo. 1785.

2. *Midnight Wanderers.* C. O. 8vo. 1793.

3. *Arrived at Portsmouth.* M. E. 1794. N. P.

4. *Netley Abbey.* Op. F. 8vo. 1794.

5. *Windsor Castle.* Op. 8vo. 1795.

6. *Hartford Bridge.* Op. F. 8vo. 1796.

He seems to have had a piece in preparation for the stage, but which never appeared, called,

7. *The Fall of Harold.* Dr. Rom. 1792. N. P.

PECK, FRANCIS. Of this laborious compiler but little is known. He was born at Stamford, in Lincolnshire, on the 4th day of May 1692, and received his education at Trinity College, Cambridge, where he took the degrees of bachelor of arts, 1715, and master of arts, 1727. In 1721 he was curate of King's Clifton, in the county of Northampton; and in 1725, of Eastwell, in Leices-

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tershire. In the same year he succeeded to the rectory of Goadby Marwood, also in Leicestershire, and died there the 13th of August 1743; having published one drama, called

Herod the Great. D. P. 4to. 1740. Printed in a volume, entitled "*New Memoirs of the Life and poetical Works of Mr. John Milton.*"

His publication, entitled *Desiderata Curiosa*, the most useful and entertaining of any which he produced, was reprinted, in quarto, by T. Evans, in 1779. [See *Biblioth. Topogr. Brit.* No. 50, p. 450, and No. 51, p. 1100, 1109. It is proper to observe, that his epitaph, which is printed in p. 1110, states that he was a prebendary of Lincoln, and that he died on the 9th of July 1753. We have given the date of his death from the periodical publications of August 1743; and therefore 1753 must be an error of the engraver.]

PEELE, GEORGE, M. A. This poet, who flourished in the reign of Queen Elizabeth, was a native of Devonshire; from whence being sent to Broadgate's Hall, he was some time afterward made a student of Christ Church College, Oxford, about the year 1573, where, after going through all the several forms of logic and philosophy, and taking all the necessary steps, he was admitted to his master of arts degree in 1579. After this it appears that he removed to London, where he became the city poet, and had the ordering of the pageants. He lived on the Bank Side, over-against Black Friars, and maintained the estimation in his poetical capacity which he had acquired at the university, and which seems to have been of no inconsiderable rank. He was a good pastoral poet; and Wood informs

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us, that his plays were not only often acted with great applause in his lifetime, but did also endure reading, with due commendation, many years after his death. He speaks of him, however, as a more voluminous writer in that way than he appears to have been, mentioning his dramatic pieces by the distinction of tragedies and comedies, and has given us a list of those which he says he had seen; but in this he must have made some mistake, as he has divided the several incidents in one of them, viz. his *Edward I.* in such manner as to make the Life of Llewellyn, and the Sinking of Queen Elinor, two detached and separate pieces of themselves; the error of which will be seen in the perusal of the whole title of this play. (See Vol. II. EDWARD I.) He, moreover, tells us, that the last-mentioned piece, together with a ballad on the same subject, was, in his time, usually sold by the common ballad-mongers. The real titles of the plays written by this author, of which five only are known, are

1. *The Arraignment of Paris.* D. P. 4to. 1584.
2. *Edward the First.* 4to. 1593; 1599.
3. *The Old Wives' Tale.* C. 1595.
4. *The Love of King David and Fair Bethsabe.* T. 4to. 1599. H.O.
5. *The Turkish Mahomet and Hiren the Faire Greek.* N. P. See Vol. III. p. 359.

Peele was also author of the *Pageants* of 1585, 1590, 1591. See Vol. III. art. PAGEANTS.

Wood and Winstanley, misguided by former catalogues, have attributed to him another tragedy, entitled

Alphonsus, Emperor of Germany. But this Langbaine assures us was

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written by Chapman, he himself having the play in his possession, with that author's name to it.

About the year 1593, Peele seems to have been taken into the patronage of the Earl of Northumberland, to whom he dedicated, in that year, *The Honour of the Garter*, a Poem Gratulatorie—the *Firstling* consecrated to his noble name. He was almost as famous for his tricks and merry pranks as Scoggan, Skelton, or Dick Tarleton; and as there are books of theirs in print, so there is one of his called, *Merrie conceited Jests of George Peele, Gent. sometime Student in Oxford; wherein is shewed the Course of his Life how he lived, &c.* 4to. 1627. These jests, as they are called, might with more propriety be termed the tricks of a sharper. Peele died before the year 1598. Meres, in his *Wit's Treasury*, p. 286, says, "As Anacreon died by the pot, so George Peele by the pox." Oldys says, he left behind him a wife and a daughter. He seems to have been a person of a very irregular life; and Mr. Steevens, with great probability, supposes that the character of George Pieboard, in *The Puritan*, was designed as a representative of George Peele. See a note on that comedy, p. 587, as published by Mr. Malone, 8vo. 1780.

PEMBROKE, COUNTESS OF. See HERBERT, MARY.

PENN, JOHN, is a grandson, we believe, of the memorable governor of Pennsylvania, and has published one play, viz.

The Battle of Eddington. Trag. 8vo. 1792; 1796.

To the second edition are appended *Letters on the Drama.*

Mr. Penn has also published a volume of *Poetical Translations*

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and Miscellanies, containing many odes and sonnets from Petrarch.

PENNECUK, ALEXANDER, wrote *Corydon and Cochrania*. Past. 1723.

PENNY, ANNE. This lady's first husband was Captain Hugh Christian, a gallant naval officer, who commanded the batteries at Rhode Island when Count D'Estaing was repulsed. Her second husband also was in the navy, and had the misfortune to lose one of his legs; in consideration of which he obtained a small pension. She was much esteemed by Dr. Johnson; and, in some verses to her memory, written by Mr. Hanway, is represented in a very amiable light, and as one who had long tried affliction's healing rod. She died the 24th of March 1784, aged 53 years, having published a volume of poems, by subscription, in 4to. 1771; and solicited the patronage of Dr. Johnson to a second volume, which never appeared. In the former is contained

The Birth-Day. An Entertainment of three acts.

PERCY, THOMAS, D. D. Bishop of Dromore in Ireland. This venerable prelate was many years one of His Majesty's chaplains in ordinary, and also dean of Carlisle, rector of Wilbye, and vicar of Easton-Mauduit in Northamptonshire. He is better known by that excellent publication, *The Reliques of Ancient English Poetry*, 1765, in 3 vols. 12mo. which was the amusement of his leisure hours (3d edit. 1775), than by the piece which brings his name into the present work, viz.

The Little Orphan of the House of Chao. T. Printed in *Miscellaneous Pieces relating to the Chinese*. 12mo. 2 vols. 1762.

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In 1771 his Lordship published, anonymously, in 4to. *The Hermit of Warkworth*, a Northumberland ballad.

PESTELL, THOMAS, vicar of Packington, in Leicestershire, was author of a Latin play, called *Versipellis*. C. 1631. N. P. See Mr. Nichols's valuable *History of Leicestershire*.

This worthy old man (says Mr. Nichols) appears to have tasted bitterly of the cup of affliction. From 1638 to 1640, we find him continually employed in preaching before the King, at Oatlands, and at the court; and in 1640 before "the council of King and Lords at York." In or before 1644 he resigned the vicarage of Packington to his son; whose name in that year first appears in the register. By a letter written to Sir George Gresley, about 1645, it appears that he had then "long resigned his means of Packington to his eldest son; and had been robbed and plundered of goods (almost all) five several times, besides cattle." The following particulars of him were communicated by his grand-daughter, Mrs. Sarah Mugleston: "I have heard my mother say, Mr. Pegg (which was the usurper's name) came into Packington church, in time of divine service, with a troop of soldiers, with their pistols cocked, and held them to my grandfather's breast when he was reading prayers. He said, 'Gentlemen, use no violence; here is none will resist you.' So they took away the Common-Prayer Book, and laid a ballad in its place. My grandfather went and sat with his wife and children, and heard Mr. Pegg read an account of all his faults, for which he was

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“ turned out, concluding, ‘ And so
 “ God has justly spewed him out of
 “ his mouth.’ Mr. Pegg went then
 “ into the pulpit, and took his text,
 “ ‘ *I AM* hath sent me unto you.’
 “ My grandfather was several
 “ times imprisoned for christen-
 “ ing a child and marrying, and
 “ for not keeping parliament feasts
 “ and thanksgiving days.”

PETERSON, JOSEPH, was an actor long attached to the Norwich company, and of great versatility of talent; for, as we have been informed by Mr. Moody, who knew him well, he looked the perfect gentleman on the stage, fenced and danced elegantly, excelled in the parts of Sciolto (*Fair Penitent*), and Sir Charles Raymond (*Foundling*), and was also a very good harlequin.

He made his debut (as Lord Foppington) at Goodman's Fields theatre, under Mr. Giffard; and played the part of Buckingham when Mr. Garrick made his *entrée* in Richard the Third.

His end was somewhat remarkable. In October 1758 he was performing the Duke in *Measure for Measure*, which he played in a masterly style. Mr. Moody was the Claudio; and in the third act, where (as the Friar) he was preparing Claudio for execution the next morning, at these words,

“ — Reason thus with life:
 “ If I do lose thee, I do lose a thing
 “ That none but fools would keep: a
 breath thou art — ”

here he dropped into Mr. Moody's arms, and never spoke more!

He was in private life a gentlemanly, affable, and good-natured man, and much beloved. The following anecdote exhibits him as a humourist: A brother comedian, who was in his books the capital sum of 2s. was met by Pe-

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terson in the market-place at Colchester, who made his demand, as he had done many times before. The debtor, turning peevishly from him, said, “ Hang it, I'll pay you
 “ to-day in some shape or other.” Mr. Peterson good-humouredly rejoined, “ I shall be much obliged
 “ to you, Tom, to let it be *as like*
 “ *two shillings as you can.*”

He was interred at St. Edmond's Bury; and on his grave-stone are the words of his final exit.

A similar end was that of Mr. John Palmer, of Drury Lane Theatre. On the 2d of August 1798, while performing in the play of *The Stranger* at the Liverpool theatre, after uttering the line,

“ There is another and a better world,”

he fell on his back, heaved a convulsive sigh, and instantly expired. See also ZARA.

It would seem that Mr. Moody had been a second time destined to receive the last breath of a fellow-performer. According to Mr. Davies (*Life of Garrick*, ch. xxxii.), Mrs. Jefferson, an actress, the most complete figure, for beauty of countenance and symmetry of form, that he ever beheld, while looking on a dance that was practising at the Plymouth theatre, was seized, in the midst of a hearty laugh, with a sudden pain, and expired in the arms of Mr. Moody, who happened to stand by, and saved her from falling on the ground.

Mr. Peterson wrote one drama, entitled

The Raree Show; or, The Fox-trapt. O. 8vo. 1739. Printed at York.

PHILIPS, AMBROSE, was descended from a very ancient and considerable family of that name in Leicestershire. He was born

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about the year 1671, and received his education at St. John's College, Cambridge. From the manner in which Mr. Pope mentions him, in the treatise on the Bathos, as a zealous Protestant deacon, he seems to have been intended for the church, and to have taken the first orders therein. During his stay at the university he wrote his Pastorals, which acquired him at the time a high reputation, concerning the merits of which the critical world has since been much divided. He also, in 1700, published a life of John Williams, lord keeper of the great seal, Bishop of Lincoln, and Archbishop of York, in the reigns of King James and Charles I. in which are related some remarkable occurrences in those times, both in church and state; with an appendix, giving an account of his benefactions to St. John's College. This work Cibber seems to imagine Mr. Philips made use of, the better to divulge his own political principles; which, in the course of it, he had a free opportunity of doing; as the Archbishop, who is the hero of his work, was a strong opponent to the high church measures.

When he quitted the university, and came to London, he became a constant attendant at, and one of the wits of, Button's coffee-house, where he obtained the friendship and intimacy of many of the celebrated geniuses of that age, more particularly of Sir Richard Steele, who, in the first volume of his *Tatler*, has inserted a little poem of Mr. Philips's, which he calls a *Winter Piece*, dated from Copenhagen, and addressed to the Earl of Dorset, on which he bestows the highest encomiums; and, indeed, so much justice is there in these his commendations, that even Mr.

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Pope himself, who, for reasons that we shall presently mention, had a fixed aversion for the author, while he affected to despise his other works, used always to except this from the number. The first dislike Mr. Pope conceived against Mr. Philips, proceeded from that jealousy of fame which was so conspicuous in the character of that great poet; for Sir Richard Steele, who, as we have before observed, was an admirer of Philips, had taken so strong a liking to the pastorals of the latter, as to have formed a design for a critical comparison of them with those of Pope, in the conclusion of which the preference was to have been given to Philips. This design, however, coming to Mr. Pope's knowledge, that gentleman, who could not bear a rival near the throne, determined to ward off the stroke by a stratagem of the most artful kind, which was no other than taking the same task on himself, and, in a paper in *The Guardian*, by drawing the like comparison, and giving a like preference, but on principles of criticism apparently fallacious, to point out the absurdity of such a judgment. However, notwithstanding the ridicule that was drawn on him in consequence of his appearing as it were in competition with so powerful an antagonist, we cannot help giving it as our opinion, that there are, in some parts of Philips's pastorals, certain strokes of nature, and a degree of simplicity, that are much better suited to the purposes of pastoral, than the more correctly turned periods of Mr. Pope's versification. Mr. Philips and Mr. Pope being of different political principles, was another cause of enmity between them, which arose at length to so great a height, that the for-

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mer, finding his antagonist too hard for him at the weapon of wit, had even determined on making use of a rougher kind of argument, for which purpose he went so far as to hang up a rod at Button's for the chastisement of his adversary whenever he should come thither; which, however, Mr. Pope declining to do, avoided the *argumentum baculum*, in which he would, no doubt, have found himself on the weakest side of the question.

Besides Mr. Pope, there were some other writers who have written in burlesque of Mr. Philips's poetry, which was singular in its manner, and not difficult to imitate, particularly Mr. Henry Carey, who, by some lines in Philips's style, and which were for a time thought to be Dean Swift's, fixed on that author the name of Namby Pamby; and Isaac Hawkins Browne, Esq. in his poem called *A Pipe of Tobacco*, which, however, is written with great good humour, and, though intended to *burlesque*, is by no means designed to ridicule Mr. Philips, he having taken the very same liberty with Swift, Pope, Thomson, Young, and Cibber.

As a dramatic writer, our author has certainly considerable merit. All his pieces of that kind met with success; and one of them is still a standard of entertainment at the theatres. The titles of them all, being three in number, are,

1. *Distrest Mother*. T. 4to. 1712.

2. *The Briton*. T. 8vo. 1722.

3. *Humphrey Duke of Gloucester*. T. 8vo. 1723.

Mr. Philips's circumstances were in general, through his life, not only easy, but rather affluent, in consequence of his being connect-

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ed, by his political principles, with persons of great rank and consequence. He was concerned with Dr. Hugh Boulter, afterwards Archbishop of Armagh, the Right Honourable Richard West, Esq. lord-chancellor of Ireland, the Rev. Mr. Gilbert Burnet, and the Rev. Mr. Henry Stevens, in writing a series of papers called *The Free-Thinker*, which were all published together by Mr. Philips, in three volumes in octavo. In the latter part of Queen Anne's reign, he was secretary to the Hanover club; a set of noblemen and gentlemen, who had formed an association in honour of that succession, and for the support of its interests, and who used particularly to distinguish in their toasts such of the fair-sex as were most zealously attached to the illustrious House of Brunswick. In honour of which ladies our bard wrote the following lines:

“ While these, the chosen beauties of
our isle,
“ Propitious on the cause of freedom
smile;
“ The rash Pretender's hopes we may
despise,
“ And trust Britannia's safety to *their*
eyes.”

Mr. Philips's station in this club, together with the zeal shown in his writings, recommending him to the notice and favour of the new government, he was, soon after the accession of King George I. put into the commission of the peace; and, in 1717, appointed one of the commissioners of the lottery: and, on his friend Dr. Boulter's being made primate of Ireland, he accompanied that prelate across St. George's Channel, where he had considerable preferments bestowed on him, and was elected a member of the House of Commons there,

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as representative for the county of Armagh. In Sept. 1734 he was appointed register of the Prerogative Court in Dublin.

At length, having purchased an annuity for life of four hundred pounds, he came over to England some time in the year 1748, but did not long enjoy his fortune, being struck with a palsy, of which he died June 18, 1749, in his seventy-eighth year, at his lodgings near Vauxhall.

"Of his personal character (says Dr. Johnson) all I have heard is, that he was eminent for bravery and skill in the sword, and that in conversation he was solemn and pompous." He is somewhere called Quaker Philips, but, however, appears to have been a man of integrity; for the late Paul Whitehead relates that, when Mr. Addison was Secretary of State, Philips applied to him for some preferment, but was coolly answered, that it was thought that he was already provided for by being made a justice for Westminster. To this observation our author, with some indignation, replied, "Though poetry was a trade he could not live by, yet he scorned to owe subsistence to another which he ought not to live by."

PHILIPS, JOHN. This name is put to the three following pieces, none of which were ever acted. The first two of them, however, being written entirely on party subjects, and at a time when every act of zeal shown for the interest of the House of Hanover, which was as yet not so firmly established in the hearts of the people as it has since most happily and most deservedly been, met with a generous and kind return. Mr. Chetwood has informed us, that

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the author received a handsome present from the Government in consideration of them. The compiler of Whincop's catalogue seems to surmise, that this name of Philips was not a real, but only an assumed one; and Curll, in an advertisement to the play of *The Maid's the Mistress*, ascribes them to Dr. Sewell. But on what ground this supposition and assertion are built, does not appear, nor can a reason easily be suggested, why an author, who only wrote in contempt of an unjustifiable rebellion, and in ridicule of the professed or detected enemies of a just and an amiable monarch, should either be afraid or ashamed of as openly declaring his name as his opinions. Be this as it may, the titles of the pieces, published under his name, are as follow:

1. *Earl of Mar marr'd.* F. 8vo. 1715, 1716.

2. *Pretender's Flight.* F. 8vo. 1716.

3. *Inquisition.* F. 8vo. 1717.

PHILIPS, KATHERINE, was the daughter of Mr. Fowler, a merchant of London, and was born Jan. 1, 1631. She was educated at a boarding-school in Hackney, where she very early distinguished herself for her skill in poetry. She was married, while very young, to James Philips, of Cardigan, Esq. and afterwards went with the Viscountess of Duncannon into Ireland. This amiable lady died of the small-pox in London, June 22, 1664, to the regret of all who knew her; and, among many others, the great Cowley, who expressed his respect for her memory, by an elegant ode upon her death. Her works were printed in 8vo. 1664, in folio, under the title of, "Poems by the most deservedly admired Mrs. Katherine

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"Philips, the matchless Orinda," 1667. There was likewise another folio edition in 1669, another in 1678, and one in 8vo. 1710. In 1705 a small volume of her letters to Sir Charles Cotterel were printed under the title of "Letters from Orinda to Poliarchus;" the editor of which tells us, that "they were the effect of an happy intimacy between herself and the late famous Poliarchus; and are an admirable pattern for the pleasing correspondence of a virtuous friendship. They will sufficiently instruct us, how an intercourse of writing between persons of different sexes ought to be managed with delight and innocence; and teach the world not to load such a commerce with censure and detraction, when it is removed at such a distance from even the appearance of guilt."

She wrote two plays, viz.

1. *Pompey*. T. 4to. 1663.

2. *Horace*. T. Fol. 1667.

PHILLIPS, EDWARD. Of this gentleman we can trace nothing further than his name; that he was of Cambridge; that he was a writer of the last reign, and produced five little dramatic pieces, entitled,

1. *The Chambermaid*. B.O. 8vo. 1730.

2. *The Mock Lawyer*. B.O. 8vo. 1733.

3. *The Livery Rake and Country Lass*. B.O. 8vo. 1733.

4. *The Royal Chace; or, Merlin's Cave*. 8vo. 1736.

5. *Britons strike home; or, The Sailors' Rehearsal*. B.F. 8vo. 1739.

PHILLIPS, R. This writer's name is mentioned by Coxeter, as author of a series of poetical stories,

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printed in 4to. 1683, under the title of *The Victory of Cupid over the Gods and Goddesses*; and of one dramatic piece, entitled

Fatal Inconstancy. Trag. 4to. 1701.

PHILLIPS, THOMAS. This author produced two dramas, entitled,

1. *Love and Glory*. M. 8vo. 1734.

2. *The Rival Captains*. B.O. 1736. N.P.

He died March 8, 1739.

PHILLIPS, WILLIAM. Whether this gentleman was a native of Ireland or not, is not ascertained; but Jacob has informed us that he was educated in that kingdom, and that he wrote a play, entitled,

1. *The Revengeful Queen*. T. 4to. 1698.

Mears ascribes to him,

2. *Alcarnenes and Menelippa*. T.

The compiler of Whincop's catalogue afterwards gives us the name of another gentleman, whom he styles

PHILLIPS, CAPTAIN WILLIAM; which gentleman, he informs us, was the author of another tragedy, entitled,

3. *Hibernia Freed*. 8vo. 1722. This play, however, Coxeter, in his MS. notes on Jacob, has inserted as the work of the foregoing gentleman; Mears, and after him Chetwood, in his *British Theatre*, have gone still further, making mention of another piece also, by the title of,

4. *St. Stephen's Green*. Com. ascribing the 1st, 3d, and 4th of these plays indiscriminately to a William Phillips, Esq. And to these may be added another, entitled,

5. *Belisarius*. T. 8vo. 1724. As we have reason to believe the

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author of the first piece to have been an Irishman, and that the second and third have an apparent reference to that country, it appears probable that these authors are one and the same person. The only objection to that opinion is, the distance of time between 1698, the date of the first play, and 1722, which is that affixed to the earliest of the other. But, as we find a difference only in the title of the gentleman at the several periods, it is not at all improbable that *The Revengeful Queen* might have been written before the author had taken on himself the military profession, the employment of which might put a stop to that attachment to the Muses, which afterwards, in times of peace and recess from martial business, he could not avoid indulging himself by returning to.

This author died Dec. 12, 1734.

PIERSON, THOMAS. This person was formerly a blacksmith, a watchmaker, a schoolmaster, &c. at Stokesley, in Cleveland. He afterwards had a little place in the Custom-house at Stockton, where he died the 80th of August 1791. He wrote a poem, called *Rosebury Topping*; and one play, entitled

The Treacherous Son-in-Law. Trag. 8vo. 1786. Printed at Stockton.

PIGUENIT, D. J. A person of this name wrote

Don Quixote. M. E. 8vo. 1774.

PILKINGTON, MRS. LÆTITIA, a native of Dublin, was born in 1712. Her father was Dr. Van-lewin, an eminent physician of that city. Our authoress was married, very young, to the Rev. Mr. Matthew Pilkington, who was also a poet of no inconsiderable merit. This pair of wits, as is but too often the case, lived very unhappily together; and at length were

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totally separated, in consequence of an accidental discovery which Mr. Pilkington made of a gentleman in his wife's bedchamber. Of this affair, however, Mrs. Pilkington, in her celebrated *Memoirs* of her own life, gives such an account, as would persuade her readers to believe that, in reality, nothing criminal passed between her and the gentleman; but, *Credat Judæus Apella*.

After this unlucky affair, Mrs. Pilkington had recourse to her pen for support, and raised a very considerable subscription for her *Memoirs*, which are extremely entertaining, particularly on account of the many lively anecdotes she has given of Dean Swift, with whom she had the honour of being very intimate.

This unhappy but ingenious woman died, in great penury, in July 1750; having had recourse to the bottle, in order to drown her sorrows; by which it is thought she shortened her days. She departed at the age of 39, leaving several children to take their chance in the wide world; for her husband renounced them at the same time that he renounced her. John, her eldest son, turned out also something of a poet; and has likewise published his *Memoirs*. He died in the year 1763.

Mrs. Pilkington, besides her other poems and her memoirs, was author of one burlesque dramatic piece, entitled,

1. *The Turkish Court*; or, *The London Prentice*. Acted in Dublin, 1748. N. P.

2. One act of *The Roman Father*, a Tragedy, printed in her *Memoirs*.

PILON, FREDERICK, was born at Cork in Ireland, and at a very early age distinguished for his clas-

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sical attainments, and a great display of abilities in oratory. Before he reached his twentieth year, he was sent to Edinburgh, to study medicine; but finding little gratification in the attendance on lectures, and less in the inspection of anatomical subjects, he turned to pursuits more consonant to his feelings, and determined to indulge his partiality for the Muses, by going on the stage. To his success as an actor, however, there were obstacles which genius could not subdue, nor even industry remove; his voice was deficient in melody, and his figure wanted grace and importance. He made his first appearance at the Edinburgh theatre, in *Oroonoko*: his conception was good, and his discrimination far beyond the mechanism of general acting; but his defects were too obvious, and a few trials convinced him that he could never succeed on the stage. He now felt all the consequences of imprudence, as, by the displeasure of his friends, he was left without any other resource. He therefore continued to play for three or four years at the provincial theatres in the northern parts of this kingdom. At length he returned to Cork, where he appeared once in *The Earl of Essex*; but, yielding to the advice of some judicious friends, he abandoned a profession for which he found himself so unfit. He then repaired to London, and commenced literary adventurer. On his first coming to town, he was engaged by Mr. Griffin, bookseller, and then printer of *The Morning Post*, to write for that paper; but at the death of his employer, he lost this situation. Thus necessitated, he exercised his pen in occasional tracts; and, having produced *A critical Essay on*

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Hamlet, as performed by Mr. Henderson, procured the friendship and patronage of Mr. Colman. He was fortunate in adapting temporary subjects to the stage, and in that line had some success. If his pieces do not display much ingenuity or invention, or afford any considerable share of satisfaction to the auditor or reader, it should be remembered that all of them are evidently the productions of haste, intended merely to take the advantage of some temporary public event, which would not allow of opportunity for the corrections of leisure or judgment, and therefore entitled to much indulgence. At length, by pecuniary embarrassments, Pilon was obliged to retire to France. During his absence there, however, affairs were accommodated by his friends, and he returned to England, when he married Miss Drury, of Kingston (1787), and died Jan. 17, 1788. He was buried at Lambeth.

With respect to his private character, it must be acknowledged that many of his years were spent in the pursuits of dissipation. Those who live on the precarious revenues of chance, are often tempted to anticipate what fortune may not afterwards realize: thus Pilon frequently experienced the want of that half-guinea which had been given to the luxury of the preceding day; and his attachment to venison and turbot has often compelled the omission of a more necessary meal. His dissipation, however, was not of that kind which Johnson has ascribed to Savage—lonely, self-gratifying, and obscure. Pilon loved the festivity and the luxuries of the table: but what is yet better, he could subdue his ruling

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passion at the call either of friendship or necessity; and, to relieve the wants of others, could cheerfully deny himself the gratification he had intended.

His conversation was not distinguished by many coruscations of wit, or brilliant effusions of the fancy; but his reasoning was clear, and his diction copious and argumentative. His knowledge of the world rendered him an agreeable companion, while the gentleness of his heart made him no less acceptable as a friend.

His dramas are as follow:

1. *The Invasion; or, A Trip to Brighthelmstone.* F. 8vo. 1778.

2. *The Liverpool Prize.* F. 8vo. 1779.

3. *Illumination; or, The Glaziers' Conspiracy.* Prel. 8vo. 1779.

4. *The Device; or, The Deaf Doctor.* F. 1779. N.P.

5. *The Deaf Lover.* F. 8vo. 1780.

6. *The Siege of Gibraltar.* M. F. 8vo. 1780.

7. *The Humours of an Election.* F. 8vo. 1780.

8. *Thelyphthora.* F. 1781. N.P.

9. *Aërostation.* F. 8vo. 1784.

10. *Barataria.* F. 8vo. 1785.

11. *The Fair American.* C. O. 8vo. 1785.

12. *He would be a Soldier.* C. 8vo. 1786.

13. *Ward in Chancery.* Com. left unfinished at his death. See *THE TOY*, in Vol. III.

PITCAIRNE, DR. ARCHIBALD. This eminent physician was descended of the ancient house of Pitcairne, in the county of Fife, and was born on Christmas-day 1652. He received his education at a village called Dalkeith, and then was removed to the university of Edinburgh with a view to the study of divinity; but this not

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suiting the vivacity and freedom of his nature, he was permitted by his friends, though with some reluctance, to change the original design, and bend his attention to the law, which, being more agreeable to him, he pursued with the utmost assiduity. So intense was he in this study, that his constitution was much injured by it; and it at length brought him into so ill a state of health, that he became in danger of having a hectic consumption. To prevent this, he set out, by the advice of his physicians, to Montpellier, and in his way got as far as Paris, where, finding himself much recovered, he concluded there was no occasion for proceeding any further; and meeting with some agreeable companions of his own countrymen, he determined to sit down and study the law in that university. He afterwards changed his intention, and began to study physic, but had not been thus employed many months before he was recalled home. After some stay in Scotland, he returned a second time to Paris, to complete himself for the practice of medicine. In 1692 he was invited, by the curators of the university of Leyden, to be professor of physic there, which he accepted, and spoke his inaugural oration April 16. He continued there three years, and then visited Scotland, intending to return with a lady, the daughter of Sir Archibald Stevenson, whom he proposed to marry; but her parents not being willing to let her go abroad, our author was obliged to remain at home, and settled at Edinburgh, where the extensive practice he immediately fell into, gave him neither room nor leisure to regret the loss of his professorship abroad. He continued in

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great eminence in his profession until the time of his death, which happened Oct. 20, 1713. In his youth he wrote one play, called

The Assembly. C. 8vo. 1722.

PIX, MRS. MARY. Of this lady, though a woman of considerable genius and abilities, we can trace nothing further than that she was born at Nettlebed, in Oxfordshire, and that her maiden name was Griffith, being the daughter of one Mr. Griffith, a clergyman, and that, by the mother's side, she was descended from a very considerable family, viz. that of the Wallis's. By the date of her writings she flourished in King William III.'s reign, but in what year she was born, to whom married, or when she died, are particulars which seem buried in obscurity and oblivion. She was contemporary with Mrs. Manley and Mrs. Trotter, afterwards Mrs. Cockburne; and is ridiculed in company with these ladies in a little dramatic piece, called *The Female Wits*; but however near she may stand on a par with the latter in respect to her poetical talents, we can by no means think her equal to the former. Her works, however, will best speak in her commendation; they are eleven in number, and their titles as follow:

1. *The Spanish Wives.* F. 4to. 1696.

2. *Ibrahim the Thirteenth [XIIth] Emperor of the Turks.* T. 4to. 1696.

3. *The Innocent Mistress.* C. 4to. 1697.

4. *The Deceiver deceived.* C. 4to. 1698.

5. *Queen Catherine; or, The Ruins of Love.* T. 4to. 1698.

6. *The False Friend; or, The Fate of Disobedience.* T. 4to. 1699.

7. *The Beau defeated; or, The*

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lucky younger Brother. C. 4to. N. D. [1700.] This is in some catalogues ascribed to Mr. Barker.

8. *The Czar of Muscovy.* T. 4to. 1701.

9. *The Double Distress.* T. 4to. 1701.

10. *The Conquest of Spain.* T. 4to. 1705.

11. *Adventures in Madrid.* C. 4to. N. D. [1709.]

PLOWDEN, MRS. FRANCES, the wife of Francis Plowden, Esq. a barrister, is the author of

Virginia. C. O. 8vo. 1800.

PLUMPTRE, ANNE, is the translator of the following dramas:

1. *The Count of Burgundy.* T. 8vo. 1798.

2. *Natural Son.* P. 8vo. 1798.

3. *The Force of Calumny.* P. 8vo. 1799.

4. *La Perouse.* D. 8vo. 1799.

5. *Spaniards in Peru.* T. 8vo. 1799.

6. *Virgin of the Sun.* P. 8vo. 1799.

7. *The Widow and the Riding-Horse.* Dr. Trifle. 8vo. 1799.

PLUMPTRE, BELL, translated *The Foresters.* P. 8vo. 1799.

PLUMPTRE, JAMES, A. B. has published two plays:

1. *The Coventry Act.* C. 8vo. 1793.

2. *Osway.* T. 4to. 1795.

POCOCK, J. an artist, lately, we believe, a pupil to Sir William Beechey, has produced three successful afterpieces, viz.

1. *Yes or No?* M. F. 8vo. 1809.

2. *Hit or Miss.* M. F. 8vo. 1810.

3. *Twenty Years ago.* Melo-Dram. Ent. 8vo. 1810.

POPE, ALEXANDER, actor, is a native of Cork, in Ireland, and applied himself early to the art of portrait-painting, in which he is a proficient. Merely to try his the-

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atrical abilities, having been much attached to the stage, he performed Oroonoko, and some other parts, in Cork, for different benefits; when his success procured him an engagement at Covent Garden, where he made his debut in Oroonoko Jan. 8, 1785, and repeated the character several nights with great applause. On the death of Mr. Henderson, and the secession of Mr. Holman, he was for a few seasons the principal tragedian; but on the return of Mr. Holman to the theatre, Mr. Pope went to Edinburgh (1799), where he became a great favourite. After a short absence, he resumed his situation at Covent Garden, which, till 1801-2, he retained, with credit to himself, and advantage to the theatre. The cause of his dismissal was unknown; but he soon after procured, upon application to the managers of Drury Lane, an engagement for himself and wife. His figure is good, his voice powerful, and his delivery full of animation and feeling; but his countenance wants expression, and his deportment grace and dignity. He was one of the performers who complained of the manager's new regulations. See HOLMAN. He is not, however, on the stage at the time of this article being written.

Mr. Pope altered, for his own benefit, Miss Plumptre's translation of

The Count of Burgundy. Trag. 1799. N. P.

POPE, MISS, a very eminent comic actress, above 40 years at Drury Lane theatre, but now retired from the stage with an unblemished character and easy fortune, formed an afterpiece out of the comedy of *The Discovery*, called

The Young Couple. F. 1767. N. P.

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POPPE, WILLIAM. This gentleman was for many years governor of Bermudas, to which post he was appointed in the year 1745. He had before been in the Cofferer's office, and, in June 1737, was made solicitor and clerk of the reports to the commissioners for trade and plantations. He died the 8th of February 1764, having written,

1. *The Lady's Revenge; or, The Rover reclaimed.* C. 8vo. 1734.

2. *The Double Deceit; or, A Cure for Jealousy.* C. 8vo. 1736.

There are also several pieces in verse, written by this gentleman, in a Collection of Miscellaneous Poems, published by Richard Savage, in 8vo. 1726. He was likewise concerned in some periodical papers; particularly *The Prompter*; in which he was jointly connected with the celebrated Aaron Hill. Mr. Popple also published a translation of Horace's *Art of Poetry*, 4to. 1753.

PORDAGE, SAMUEL, a writer in the reign of King Charles II. He was son of the Rev. Mr. John Pordage, rector of Bradfield, in Berkshire, and formerly head steward of the lands to Philip, the second Earl of Pembroke. He was probably born at Bradfield; where he received his education we are unable to trace, but find him mentioned by Wood as a member of the honourable society of Lincoln's Inn. Besides an edition with cuts (published after the author's death) of Reynolds's *God's Revenge against Murder and Adultery*, he has favoured the world, of his own products, with a romance, entitled *Eliana*, two plays of original composition, and a translation of a third. The titles of the said dramatic pieces are,

1. *Troades.* T. 12mo. 1660.

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2. *Herod and Mariamne*. T. 4to. 1673.

3. *Siege of Babylon*. T. C. 4to. 1678.

PORRET, ROBERT, is author of *Clarissa*. T. 8vo. 1788.

PORTAL, ABRAHAM, was the son of a clergyman, and for some time carried on the business of a goldsmith and jeweller on Ludgate Hill. Failing in this, he commenced bookseller in the Strand, in which he was not more successful. He finished his career as a Box-keeper at Drury Lane Theatre, but we cannot learn the time of his death; having written,

1. *Olindo and Sophronia*. T. 8vo. 1758.

2. *The Indiscreet Lover*. C. 8vo. 1768.

3. *The Cady of Bagdad*. C. O. 1778. The Songs only printed.

4. *Vortimer*. T. 8vo. 1796.

PORTER, MISS ANNA MARIA, besides some good poems and novels, is author of

The Fair Fugitives. M. E. 1803. N. P.

PORTER, HENRY, author of a dramatic piece which made its appearance in the latter part of Queen Elizabeth's reign, entitled

The Two angry Women of Abington. Hist. 4to. 1599.

Wood (*Athen. Oxon.* vol. i. p. 781.) mentions a Mr. Henry Porter, of Christ Church College, in the university of Oxford, and bachelor of music, who, he tells us, was father to Mr. Walter Porter, some time gentleman of the royal chapel, and master of the choristers at Westminster, in the reign of King Charles I. And, although Wood does not mention that gentleman as a writer, yet, as the date of his degree, which was in July 1600, is but one year subsequent to that of the above-mentioned play, we

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think it no very far fetched conjecture that he might be the author of it.

To Henry Porter also are ascribed,

Love prevented. P. 1598. N. P.

The Spencers. P. 1598. N. P.

The Two merry Women of Abington. P. 1598. N. P.

PORTER, STEPHEN, translated *Lovers' Vows*. P. 8vo. 1798.

PORTER, THOMAS, a major in the army in the reigns of Kings Charles I. and II. was the avowed author of two dramatic pieces, entitled

1. *The Villain*. T. 4to. 1663.

2. *Carnival*. C. 4to. 1664.

With respect to a conjecture of his having written more in the dramatic way, see p. 560, under the initials P. T.

PORTER, WALSH, a gentleman of considerable celebrity in the fashionable and literary world, published *Travels through Russia*, and wrote the following dramatic pieces:

1. *The Chimney Corner*. M. E. 1797. N. P.

2. *Voluntary Contributions*. Occ. Int. 1798. N. P.

He was found dead in his bed, May 9, 1809, at Dawlish Villa, near Bath, supposed by the bursting of an abscess on his liver.

POTT, JOSEPH HOLDEN, prebendary of Lincoln, archdeacon of St. Alban's, and formerly of St. John's College, Cambridge, is a son of the late eminent surgeon, Mr. Percival Pott. He has written several *Sermons* and *Charges to the Clergy*; and published, in 8vo. 1782, a volume of *Elegies*, with *Selmane*. Trag.

POTTER, HENRY. Of this author we know no particulars. He wrote one piece, called

The Decoy. O. 8vo. 1733.

POTTER, JOHN, M. B. was a son

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of a branch of the late Archbishop Potter's family: his father was author of *A System of Mathematics*, published many years since, in octavo; *The Authority of the Old and New Testament*, &c. &c. This son was born in London, about 1734; for so early as the year 1754 he published some poems, in one of which it was asserted that the writer was only twenty years of age. Having received the best classical education, he studied mathematics and physic principally with his father, and afterwards made some progress in the science of music. About the year 1756 he settled in the west of England, in a situation by no means suited to one whose mind was perpetually engaged in a variety of pursuits. Here he privately continued the study of physic, and established a periodical paper, printed weekly at Exeter, entitled *The Devonshire Inspector*; in which, though so young a man, he discovered much genius and solidity of understanding.

In 1762 he left Devonshire, returned to London, and for a time read the music lecture at Gresham College. Soon after this, his enterprising genius introduced him to the acquaintance of Mr. Garrick; and he occasionally connected himself with the theatre, by writing several good prologues and epilogues; having also a considerable hand in the pantomime of *The Rites of Hecate*; or, *Harlequin from the Moon*; and the masque of *Hymen*, written on the marriage of the Princess Augusta with the Hereditary Prince of Brunswick, and jointly set to music by himself and Mr. Arne. His connexion with Mr. Garrick brought him acquainted with the late proprietor of Vauxhall

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Gardens; and he enlisted under his banner, to assist that gentleman in the management of those Elysian scenes, which he continued to do for Mr. Tyers during his life, and many years afterwards for the family of Mr. Tyers, during which he wrote several hundred songs, ballads, cantatas, &c.; but a difference happening between him and them about the year 1777, he resigned and retired.

At different intervals between those periods, for relief from a strict application to the duties of his station, his playful genius painted with comic humour the real scenes of life, under the titles of *Arthur O'Bradley*, *The Curate of Coventry*, *The Virtuous Villagers*, *The Favourites of Felicity*, and *Frederic*; all novels.

About the year 1768 he published a critique on the dramatic performances at both houses, in a newspaper, which was afterwards collected and printed in two volumes, under the title of *The Theatrical Review*, said to have been written by a society of gentlemen, but in reality the sole work of our author. But, while he soared on the pinions of genius, his sedulous industry did not disdain to stoop to more laborious efforts, where utility bears the palm from novelty, and accuracy supercedes the splendid excursions of the imagination. Of this, his corrections and additions to *The General Gazetteer* of Salmon, Ogilvy's *Book of Roads*, the copious and elaborate indexes to Dryden's Translation of Virgil's Works, &c. &c. are proofs in general circulation.

From what cause we know not, but soon after his resignation of the appointment at Vauxhall, his circumstances suffered an unfortunate revolution, when he left Eng-

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land and went to the continent, where he was not inattentive to the interests of his country, in communicating what intelligence he could procure for the service of Government; and at Leyden, or Lovain, he renewed his medical studies, and took a degree in physic. From this time, it is said that he devoted himself entirely to the practice of physic, and the study of polite literature.

To his publications mentioned already may be added, his *Observations on Music and Musicians*, published in 8vo. in 1762, which were extracted from his *Music Lectures*, read at Gresham College, in that year; *The Hobby Horse*, a characteristical satire on the times, in Hudibrastic verse, published in 4to.; a weekly paper in *The Ledger*, entitled *The Humourist*, but we do not recollect how long it was continued. About the year 1768 he published *The Words of the Wise*, a little book in 12mo. consisting of moral subjects, digested into chapters, under different heads, in the manner of *The Economy of Human Life*. In 1768 he produced *The Festivous Notes on Don Quixote*, printed in one volume 12mo. This work had been published by one Edmund Gayton, Esq. as early as the year 1654, the language of which was almost obsolete, and many parts of it too indecent for the virtue of the present age. Mr. Potter's task was to revise this work, modernize the language, cleanse the Augæan stable, and adapt the notes to the texts in the late translations of Cervantes, to which he added many notes, applicable to modern times and manners, and affixed a copious index, not in the original work. He was also author (1780) of a burlesque satire against a cer-

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tain *Mus. Doct.* entitled *Music in Mourning; or, Fiddlestick in the Suds*; and of

The Choice of Apollo. Ser. 4to. 1765.

POTTER, ROBERT, was of Emanuel College, Cambridge, B. A. 1741, M. A. 1783, and prebendary of Norwich. His first preferment was the vicarage of Scarning, Norfolk. He was a character of the highest distinction as a classical scholar. The literary world is most intrinsically indebted to him for excellent poetical versions of the three Greek tragedians. He published, 1774, an 8vo. volume of poems, most of which had before appeared separately, many very pretty compositions, particularly a beautiful farewell hymn to the country, in imitation of Spenser. Three years after this, his translation of *Æschylus* made its appearance in a 4to. volume, and has since been reprinted, with the addition of notes, in two volumes 8vo. Of the excellence of this translation, it is hardly possible to say too much; many of the parts are so exquisitely beautiful as to leave us in doubt whether any poet could have accomplished the task with greater success. In 1781 he published the first volume of his translation of *Euripides*, in 4to.; and, the following year, the second; and, 1788, that of *Sophocles*, in the same size. These last-mentioned versions are, on the whole, inferior to his first production, yet they are each of them excellent performances, and even superior to those of Mr. Wodhull and Dr. Francklin. Besides these very laborious works, Mr. P. published, in 4to. 1783, *An Inquiry into some Passages in Dr. Johnson's Lives of the Poets*; and, in 1785, in 4to. a translation of *The Oracle*

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concerning Babylon, and the Song of Exultation, from Isaiah, chap. xiii. and xiv.; *A Sermon on the Thanksgiving for the Peace*, 1802. By his death the republic of letters has lost one of its best and most unassuming ornaments. His manners were simple, and his life exemplary. He was a scholar of the old school; and nothing tempted him to relinquish divine and polite literature. It was not till after he had completed his last translation, that of Sophocles, that Mr. Potter obtained any preferment in the church higher than that of vicar of Lowestoft. He had been a school-fellow of Lord Thurlow, and had constantly sent his publications to that great man, without ever soliciting a single favour from him. On receiving a copy of the Sophocles, however, his Lordship wrote a short note to Mr. Potter, acknowledging the receipt of his books from time to time, and the pleasure they had afforded him, and requested Mr. Potter's acceptance of a prebendal stall in the cathedral of Norwich, which, with his vicarage, rendered him comfortable for the remainder of a life devoted to those pursuits which best become a profound scholar and a true Christian. He was found dead in his bed, at Lowestoft, aged 83, August 9, 1804. His translation of Æschylus contains the following plays, viz.

1. *Prometheus chain'd*,
2. *The Suppliants*.
3. *The Seven Chiefs against Thebes*.
4. *Agamemnon*.
5. *The Choephoræ*.
6. *The Furies*.
7. *The Persians*. 4to. 1777; 8vo. 1779.

He also published, as we have mentioned above, translations of

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Euripides and Sophocles; for lists of whose plays, see WODHULL and FRANCKLIN, respectively, in this volume.

POTTINGER, ISRAEL, was brought up to the trade of bookselling, and served his apprenticeship to Mr. Worral. He for some time kept a shop in Paternoster Row, where he projected a variety of periodical publications; many of which proving unsuccessful, he was under the necessity of relinquishing that branch of his business, and opened a circulating library near Great Turnstile. This also not succeeding, he delivered Stevens's *Lecture on Heads*, at Islington; and afterwards derived his principal support from his pen, in which he unhappily met with occasional interruptions from a disorder in his mind. He has published,

1. *The Methodist*. C. 8vo. N.D. [1761.]

2. *The Humorous Quarrel; or, The Battle of the Greybeards*. F. 8vo. N.D. [1761.]

The following also has been ascribed to him:

3. *The Duenna*. Com. Op. 8vo. 1776.

POWELL, GEORGE, was both an author and actor. His father, says Gildon, was an ancient player, who was then (1698) lately dead. His abilities as a performer, were much superior to those which he possessed as a writer. When it is considered that he was esteemed at one period of his life a rival to Betterton, his excellence on the stage will scarcely be disputed. The irregularities of his life frequently disabled him from exerting the talents which he was allowed to possess; and his negligence permitted a rival to obtain a superiority over him, which in the end attached him so strongly

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to the bottle, that he lost the favour of the public, and died some time in the year 1714. He was buried in the vault of St. Clement Danes.

His character as a performer will be clearly seen, by the following account of the respective merits of Wilks and himself, extracted from the *Apology for the Life of Colley Cibber*: "Though
" in voice and ear nature had been
" more kind to Powell, yet he so
" often lost the value of them by
" an unheedful confidence, that
" the constant wakeful care and
" decency of Wilks left the other
" far behind in the public esteem
" and approbation. Nor was his
" memory less tenacious than that
" of Wilks; but Powell put too
" much trust in it, and idly de-
" ferred the studying his parts, as
" school-boys do their exercise, to
" the last day; which commonly
" brings them out proportionably
" defective. But Wilks never lost
" an hour of precious time, and
" was, in all his parts, perfect, to
" such an exactitude, that I ques-
" tion, if in forty years he ever
" five times changed or misplaced
" an article in any one of them.
" To be master of this uncom-
" mon diligence, is adding to the
" gift of nature, all that is in an
" actor's power; and this duty of
" studying perfect, whatever actor
" is remiss in, he will propor-
" tionally find, that nature may
" have been kind to him in vain;
" for though Powell had an as-
" surance that covered this neg-
" lect much better than a man of
" more modesty might have done,
" yet with all his intrepidity very
" often the diffidence and concern
" for what he was to say made
" him lose the look of what he
" was to be.

" But besides this indispensable

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" quality of diligence, Wilks had
" the advantage of a sober cha-
" racter in private life, which
" Powell not having the least re-
" gard to, laboured under the un-
" happy disfavour, not to say con-
" tempt, of the public, to whom
" his licentious courses were no
" secret: even when he did well,
" that natural prejudice pursued
" him; neither the hero nor the
" gentleman, the young Ammon
" nor the Dorimant, could conceal
" from the conscious spectator the
" true George Powell."

An instance of Powell's intem-
perance is recorded in the preface
to *The Relapse* of Sir John Van-
brugh. The characters which he
performed with the most applause
were Alexander *, and the heroes
of Dryden's wildest tragedies; he
was not, however, unsuccessful in
the representation of comic scenes,
having, as Cibber observes, no in-
considerable portion of humour.

He wrote,

1. *Alphonso, King of Naples*.
T. 4to. 1691.

2. *A very good Wife*. C. 4to.
1693.

3. *The Treacherous Brothers*. T.
4to. 1696.

4. *The Impostor defeated; or, A
Trick to cheat the Devil*. 4to. 1698.

Besides these, he was the pub-
lisher of the following perform-
ances:

1. *The Cornish Comedy*. 4to.
1696.

2. *Bonduca; or, The British
Heroine*. T. 4to. 1696.

3. *A New Opera called Brutus
of Alba; or, Augusta's Triumph*.
4to. 1697.

POWELL, JAMES, is author of,

1. *The Narcotic*. F. 8vo. N. D.
[1787.]

* Spectator, No. 31, 49. Tatler, No. 3.

e/M. 328m

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2. *Private Theatricals*. F. 8vo. N. D. [1787.]

POWELL, JAMES. The following play has been published by a person of this name:

The Venetian Outlaw his Country's Friend. Dr. 8vo. 1805.

But whether he is the same as mentioned in the preceding article, we know not.

POWELL, MARTIN. The name of this person is very familiar to the English reader, from the frequent mention of it in *The Spectator*. He was the master of a celebrated puppet-show, and is said, in the title-page of the following piece, to be the author of it:

Venus and Adonis; or, The Triumphs of Love. Mock Opera. 8vo. 1713.

PRATT, S. J. This is a living author, long known under the assumed names of COURTNEY MELMOTH. We are informed, that he is a native of St. Ives, in Huntingdonshire, and was born on Christmas Day, 1749-50. We are told, that he was brought up to the church, but threw off the gown to attempt the stage, and, assuming the name of *Melmoth*, performed the characters of Philaster and Hamlet at the Theatre Royal, Covent Garden, in 1774, but with little or no success. After his failure in this attempt, he subsisted for some time chiefly by writing. He then became a bookseller at Bath; in which city, and at other places, he occasionally delivered lectures on the English language. As an author, he assumed the name of *Courtney*; and both his assumed names have frequently been united. He has produced numerous works, both in poetry and prose, possessing considerable merit and popularity; but our limits will not ad-

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mit, and the plan of our work does not require, our giving a list of any but his dramatic productions, which are as follow:

1. *Joseph Andrews*. F. 1778. N. P.

2. *The Fair Circassian*. T. 8vo. 1780.

3. *School for Vanity*. C. 8vo. 1785.

4. *New Cosmetic*. C. 8vo. 1790.

5. *Fire and Frost*. C. O. 8vo. 1805.

6. *Hail Fellow, well met*. D. 8vo. 1805.

7. *Love's Trials*. C. O. 8vo. 1805.

8. *The Mine*. Dr. Bal. N. P.

9. *The Saxon Princess*. Trag. N. P.

10. *The Vale of Petrarch*. Dr. Poem. N. P.

PRESTON, MR. an itinerant actor, who published in Dublin one piece, called

The Rival Father. F. 8vo. 1754.

PRESTON, THOMAS, LL. D. flourished in the earlier part of Queen Elizabeth's reign, was first master of arts and fellow of King's College, Cambridge, and afterwards created a doctor of civil law, and master of Trinity Hall in the same university. In the year 1564, when Queen Elizabeth was entertained at Cambridge, this gentleman acted so admirably well in the tragedy of *Dido*, a Latin play, composed by John Ritwise, one of the fellows of King's College, and did moreover so genteelly and gracefully dispute before Her Majesty, that, as a testimonial of her approbation, she bestowed a pension of twenty pounds per annum upon him; a circumstance which Mr. Steevens supposes to have been ridiculed by Shakspeare in the *Midsummer Night's Dream*, at the conclusion of act the fourth. On the 6th of Sept. 1566, when

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the Oxonian Muses, in their turn, were honoured with a visit from their royal mistress, our author, with eight more Cantabrigians, were incorporated masters of arts in the university of Oxford.

Mr. Preston wrote (about 1561) a dramatic piece, in the old metre, entitled

A Lamentable Tragedy, mixed ful of pleasant Mirth, conteyning the Life of Cambyses King of Percia, from the Beginning of his Kingdome unto his Death, his one good Deed of Execution after the many wicked Deeds and tyrannous Murders committed by and through him, and, last of all, his odious Death by God's Justice appointed, doon on such order as followeth." B.L. 4to. N.D.

This performance, Langbaine imagines, Shakspeare meant to ridicule, when, in his play of *Henry IV.* Part I. act II. he makes Falstaff talk of speaking in *King Cambyzes' vein*. In proof of which conjecture he has given his readers a quotation from the beginning of the play, being a speech of King Cambyzes himself, which, on the same account that he quoted it, and also as being a good specimen of the manner of writing of many authors at that period of time, we shall take the liberty of transcribing. The words are as follow:

My counsaile grave and sapient,
With lords of legal train;
Attentive eares towards us bend,
And mark what shall be sain.
So you, likewise, my valiant knight,
Whose manly acts doth fly;
By brute of fame the sounding trump
Dooth perse the azure sky.
My sapient woords, I say, perpend,
And so your skil delate:
You knowe that Mors vanquished hath
Cirrus, that king of state:
And I, by due inheritance,
Possess that princely crown;
Ruling, by sword of mighty force,
In place of great renown.

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PRESTON, WILLIAM, a barrister at law, and one of the commissioners of appeals, in Dublin, gave the world, in 1793, two 8vo. volumes of his poetical works. He also published a letter to Bryan Edwards, Esq. containing observations on some passages of his *History of the West Indies*; and died in Dublin, February 2, 1807. He was author of the following dramatic pieces; three of which are printed in the second volume of the above-mentioned collection of his poems:

1. *Offa and Ethelbert.* T. 8vo. 1791; 1793.
2. *Messene Freed.* T. 8vo. 1793.
3. *Rosmunda.* T. 8vo. 1793.
4. *Democratic Rage.* T. 8vo. 1793.
5. *The Adopted Son.* T.
6. *Siege of Ismael.* T.

PRESTWICH, EDMUND, a writer of King Charles I.'s reign, who was author of one dramatic piece, entitled

Hippolitus. Trag. 12mo. 1651. By some writers he is said to have been author of

The Hectors. T. 1650.

PRICE, JOHN, the author of *An Historical and Topographical Account of Leominster and its Vicinity*, 1795; and of *An Historical Account of the City of Hereford*, 1796; wrote also

The Seaman's Return. Op. F. 8vo. 1795.

PRITCHARD, MR. This name appears to one piece, called

The Fall of Phaeton. 8vo. 1736. The author is only said to be the inventor in the title-page; but whether this term is confined to the pantomime intermixed with it, entitled

Harlequin Restored; or, Taste A-la-Mode;
or is to be extended to the whole

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performance, does not seem quite certain.

PROBY, THE RIGHT HON. JOHN JOSHUA, EARL OF CARYSFORT, K. P. born August 12, 1751, is Joint Guardian of the Rolls in Ireland, and brother-in-law to the Marquis of Buckingham and Lord Grenville. In the year 1780 his Lordship published *A Letter to the Huntingdonshire Committee*, intended to show the legality, as well as necessity, of extending the right of election to the whole body of the people, and of abridging the duration of Parliament. About three years afterward he wrote *Thoughts on the Constitution*, with a view to the proposed reform in the representation of the people, and duration of Parliaments. On the 24th of May 1800, he was appointed Ambassador to the Court of Berlin; and in 1801, to that of St. Petersburg. In 1810 his Lordship published, in 2 vols. 8vo. the following dramatic pieces:

1. *Caius Gracchus*. T.
2. *Fall of Carthage*. T.
3. *Monimia*. T.
4. *Polyxena*. T.

PROCTER, W. T. is the author of

Joseph. S. D. 8vo. 1802.

PUTTENHAM, GEORGE. This author lived in the reign of Queen Elizabeth, and was one of the band of her gentlemen pensioners. He is also supposed to have been the writer of *The Arte of English Poesie*, 4to. 1589; in which he mentions the following pieces as of his own composition, though none of them have been published:

1. *Lusty London*. Int.
2. *The Wooer*. Int.
3. *Ginecocratia*. C.

PYE, HENRY JAMES. This gentleman is descended from one of the most ancient and respectable

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families in Berkshire. His father was representative of the county in Parliament. Our author was born, we believe, at Faringdon. He afterwards went to Magdalen College, Oxford, and was created M. A. July 3, 1766. The first piece, we can discover, by him, is *An Ode on the Prince of Wales's Birth*, printed in the Oxford Collection. In 1766 he published *Beauty*, a poetical essay; and this was followed by *Faringdon Hill*, in 1774; *Odes of Pindar, omitted by Mr. West*, 1775; *The Art of War*, translated from the French of the King of Prussia, 1778; *The Progress of Refinement*, 1783; *Aristotle's Poetic*, translated, with a Commentary; and two volumes of poetry, 1787, including several of the before-mentioned pieces. We must also add, *Alfred*, an epic poem, 1802; and a translation of the *Hymns and Epigrams* of Homer, 1810. These works, many of which have great merit, and all of them are entitled to praise, will show that Mr. Pye has not lived an idle or useless life. In his poems he has displayed taste, fancy, and a polished versification, and all his writings are favourable to the great interests of virtue and public spirit. Mr. Pye represented Berkshire in Parliament many years; and was some time in the Berkshire militia. On the death of Mr. Warton, in 1790, he succeeded that gentleman as Poet Laureat. On the reform which took place in the Westminster magistracy, Mr. Pye was appointed one of the commissioners of the Police, and is, we are informed, a diligent and useful magistrate. As a dramatist we are indebted to him for the following pieces:

1. *The Siege of Meaux*. T. 8vo. 1794.

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2. *Adelaide*. T. 8vo. 1800.

3. *Prior Claim*. C. 8vo. 1805.

(Assisted by Mr. S. J. Arnold.)

PYE, MRS. wife of the just-mentioned gentleman, wrote

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The Capricious Lady. F. 1771.

N. P.

She was the sister of Lieutenant-colonel Hooke, and died Dec. 28 1796.

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QUARLES, FRANCIS, was son of James Quarles, Esq. clerk of the board of Green Cloth, and purveyor to Queen Elizabeth. He was born in 1592, at Stewards, an ancient seat of the family, near Romford, in Essex; from whence he was first sent to Peter House, and afterwards to Christ Church College, Cambridge, for the completing of his studies; and, on his return to London, became a member of Lincoln's Inn. He was some time cup-bearer to the Queen of Bohemia, and chronologer to the city of London; and went over to Ireland as secretary to that truly great prelate James Usher, Archbishop of Armagh. But the troubles in that kingdom forcing him from thence, he returned to his native country, where he died, on the 8th day of Sept. 1644, ætat. 52, and was buried in the parish-church of St. Vedast, Foster Lane. His works, both in verse and prose, are numerous and well known, particularly his *Divine Emblems*, which has been a good copy to the old booksellers, and is to this day in great request with one sort of pious readers; though, on account of the obsolete quaintness of style, which most of the writers of that age made use of, his works, with those of many of his contempora-

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ries once in high repute, are now totally neglected, or at least held in but slight estimation. Among his other works was a piece, entitled *The Loyal Convert*, for the writing of which he underwent a very severe prosecution, from the usurped authority then in being.

“It is the fate of many (says Mr. Headley) to receive from posterity that commendation which, though deserved, they missed of during their lives; others, on the contrary, take their full complement of praise from their contemporaries, and gain nothing from their successors: a double payment is rarely the lot of any one. In every nation, few indeed are they who, allied, as it were, to immortality, can boast of a reputation sufficiently bulky and well-founded to catch, and to detain, the eye of each succeeding generation as it rises. The revolutions of opinion, gradual improvements, and new discoveries, will shake, if not demolish, the fairest fabrics of the human intellect. Fame, like virtue, is seldom stationary; if it ceases to advance, it inevitably goes backward; and speedy are the steps of its receding when compared with those of its advances.”

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" Writers who do not belong to
 " the first class, yet are of distin-
 " guished merit, should rest con-
 " tented with the scanty praise of
 " the few for the present, and
 " trust with confidence to poste-
 " rity. He who writes well leaves
 " a κλημα ἐς αἰετ * behind him: the
 " partial and veering gales of fa-
 " vour, though silent perhaps for
 " one century, are sure to rise in
 " gusts in the next. Truth, how-
 " ever tardy, is infallibly progres-
 " sive; and with her walks Jus-
 " tice. Let this console deserted
 " Genius; those honours which,
 " through envy or accident, are
 " withheld in one age, are sure to
 " be repaid, with interest, by Taste
 " and Gratitude in another. These
 " reflections were more imme-
 " diately suggested by the memory
 " of Quarles, which has been
 " branded with more than com-
 " mon abuse, and who seems
 " often to have been censured
 " merely from the want of being
 " read. If his poetry failed to
 " gain him friends and readers,
 " his piety should at least have se-
 " cured him peace and good will.
 " He too often, no doubt, mis-
 " took the enthusiasm of devotion
 " for the inspiration of fancy. To
 " mix the waters of Jordan and
 " Helicon in the same cup was
 " reserved for the hand of Milton;
 " and for him, and him only, to
 " find the bays of Mount Olivet
 " equally verdant with those of
 " Parnassus. Yet, as the effusions
 " of a real poetical mind, however
 " thwarted by untowardness of
 " subject, will be seldom render-
 " ed totally abortive, we find in
 " Quarles original imagery, strik-
 " ing sentiment, fertility of ex-
 " pression, and happy combina-
 " tions; together with a compres-

* Thucydides.

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" sion of style that merits the ob-
 " servation of the writers of verse.
 " Gross deficiencies of judgment,
 " and the infelicity of his subjects,
 " concurred in ruining him. Per-
 " haps no circumstance whatever
 " can give a more complete idea
 " of Quarles's degradation, than
 " a late edition of his *Emblems*;
 " the following passage is extract-
 " ed from the preface: ' Mr.
 " Francis Quarles, the author of
 " the *Emblems* that go under his
 " name, was a man of the most
 " exemplary piety, and had a deep
 " insight into the mysteries of our
 " holy religion. But, for all that,
 " the book itself is written in so
 " old a language, that many parts
 " of it are scarce intelligible in the
 " present age; many of his phrases
 " are so affected, that no person,
 " who has any taste for reading,
 " can peruse them with the least
 " degree of pleasure; many of his
 " expressions are harsh, and some-
 " times whole lines are included
 " in a parenthesis, by which the
 " mind of the reader is diverted
 " from the principal object. His
 " Latin mottos under each cut can
 " be of no service to an ordinary
 " reader, because he cannot un-
 " derstand them. In order, there-
 " fore, to accommodate the public
 " with an edition of Quarles's
 " *Emblems*, properly modernized,
 " this work was undertaken.' Such
 " an exhibition of Quarles is chain-
 " ing Columbus to an oar, or
 " making John Duke of Marlbo-
 " rough a train-band corporal. His
 " *Enchiridion*, Lond. 1658, con-
 " sisting of select brief observa-
 " tions, moral and political, de-
 " serves republication, together
 " with the best parts of his other
 " works. Had this little piece been
 " written at Athens or at Rome,
 " its author would have been

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" classed with the wise men of his
 " country. His sufferings, both
 " in mind and estate, during the
 " civil wars, were considerable.
 " Winstanley tells us, he was
 " plundered of his books and some
 " rare manuscripts, which he in-
 " tended for the press. Mr. Wal-
 " pole and Mr. Granger have as-
 " serted, that he had a pension
 " from Charles the First, though
 " they produce no authority: it
 " is not improbable, as the King
 " had taste to discover merit, and
 " generosity to reward it. Wood, in
 " mentioning a publication of Dr.
 " Burgess, which was abused by
 " an anonymous author, in a pam-
 " phlet, called *A Whip*, and an-
 " swered by Quarles, styles our
 " author 'an old puritanical poet,
 " the sometimes darling of our
 " plebeian judgments.'—Philips
 " says of his works, that 'they
 " have been ever, and still are, in
 " wonderful veneration among the
 " vulgar.' Theat. Poet. p. 45,
 " edit. 1660. His death was la-
 " mented, in a copy of Alcaicks,
 " by J. Duport, Greek professor
 " to the university of Cambridge,
 " and one of the first writers of
 " that tongue this country has
 " produced. See *A Relation of the*
 " *Life and Death of Mr. Francis*
 " *Quarles, by Ursula Quarles, his*
 " *Widow*, to which these verses
 " are subjoined. See Lloyd's *Mem.*
 " p. 621; and Fuller's *Worthies*,
 " p. 335."

Langbaine, a great admirer of

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his works, gives him this amiable
 character: " He was (says he) a
 " poet that mixed religion and
 " fancy together; and was very
 " careful in all his writings not to
 " intrench upon good manners by
 " any scurrility in his works; or
 " any ways offending against his
 " duty to God, his neighbour, or
 " himself."

In dramatic writing he only pro-
 duced one piece, to which even his
 zealous advocate Langbaine gives
 no higher commendation than
 styling it *an innocent, inoffensive*
play. It is entitled

The Virgin Widow. Com. 4to.
1649.

Mr. Quarles had, by one wife,
 no less than eighteen children;
 one of whom, John, inheriting
 both his father's genius and his
 loyalty, received his education at
 Exeter College, Oxford; and, in
 1642, being then but eighteen
 years of age, bore arms within
 the garrison of Oxford, for King
 Charles I. in whose army, it is
 said, he afterwards had a captain's
 commission. But, on the declen-
 sion of His Majesty's cause, he
 retired to London, where, in con-
 sequence of his attachment to the
 royal party, he was reduced to
 write for a bare subsistence, and
 there continued in a poor and
 mean condition, till the great
 plague, which, raging in and about
 London, swept him away, with
 many thousands more, in the fa-
 tal year 1665.

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R. C. These initials are prefixed to a volume of poems, in which occurs the following Oratorio :

Ruth. 4to. 1769.

In which volume also mention is made of another, called

Absalom. N. P.

R. J. See SHEPHERD'S HOLI-DAY.

R. T. These initial letters stand in the title of one dramatic piece, entitled

The Extravagant Shepherd. Past. Com. 4to. 1654.

There is no author who wrote about that time whose name would suit with these initials, excepting Thomas Rawlins, of whom hereafter : yet, without some further concomitant circumstances, we cannot think ourselves authorized to father this play upon him.

RADCLIFF, RALPH, was descended from an ancient family of his name in Cheshire, and received part of his education at Oxford, as Wood supposes at Brazen-Nose College, but it is uncertain whether he took any degree. He afterwards bent his attention to the education of youth, and obtained part of the Carmelites' house at Hitchin, in Hertfordshire, anno 1538, which, on the dissolution of the monasteries, had become unoccupied. Here he opened a school, in which he had great success, soon grew rich, and was much respected in the neighbourhood. He formed one of the lower rooms into a stage for his scholars to act Latin and English comedies, in order that they might acquire confidence in public speaking. He lived several years after 1553, and died

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and was buried at Hitchin. It does not appear that any of his dramatic pieces were ever published, though he had many by him in the reign of King Edward VI. which he often told his friends he would never publish until they had remained by him nine years. The names of them are as follow :

1. *Dives and Lazarus.* C.
2. *Patient Griseld.* C.
3. *Friendship of Titus and Gessippus.* C.
4. *Chaucer's Melibee.* C.
5. *Job's Afflictions.* T.
6. *The Burning of Sodom.* T.
7. *The Delivery of Susannah.* T.
8. *The Burning of John Huss.* T.
9. *Jonas.* T.
10. *Fortitude of Judith.* T.

RALPH, JAMES, one of the greatest political, though not one of the greatest poetical, writers of the present age. Of his family we can trace no particulars ; but it is said his descent was but mean, and that he solely raised himself from obscurity by his merit ; a circumstance which redounds more to his honour than would a long bead-roll of great ancestors, " stuck o'er with titles, and hung round with strings."

Mr. Ralph's first appearance in the world, before he became distinguished for his writings, was, as we are informed, in the character of a schoolmaster, at Philadelphia, in North America ; which remote situation not suiting his active mind, he came to England, about the beginning of the reign of George II. We have not learnt what was then the immediate object of his pursuit, but it was probably something in the public of-

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lices dependent on the court; for he soon became a frequenter of the levees, and attached to some great men, to whom his abilities recommended him. He did not, however, at first make any figure in the political world, but rather applied himself to writing for the stage, in which he was not very successful. He also produced some pieces of poetry, particularly *Night*, a poem, of which Mr. Pope thus takes notice in his *Dunciad*:

“ Silence, ye wolves! while Ralph to
Cynthia howls,
“ And makes night hideous! Answer
him, ye owls!”

This passage Mr. Pope has illustrated by a very abusive note, wherein Mr. Ralph's character is most unmercifully torn to pieces; which severity, it seems, was occasioned by a piece attributed to our author, entitled *Sawney*, a poem, in which the sacred triumvirate, Dean Swift, Mr. Pope, and Mr. Gay, were attacked. This was high treason itself. Mr. Ralph was very falsely and injuriously represented in *The Dunciad*. Mr. Pope says, he was so illiterate, that he did not even understand French: whereas it is very certain that he was master of the French and Latin languages, and not altogether ignorant of the Italian; and was, in truth, a very ingenious prose-writer, although he did not succeed as a poet. His *History of England*, commencing at the Restoration, is much esteemed, as were his political pamphlets, some of which were looked upon as masterpieces. He was likewise concerned in writing essays in several periodical papers; in which he became so formidable to the ministry, towards the end of Sir Robert Walpole's time, that it was deemed expedient to take him off by a pen-

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sion. He had great expectations from the late Prince of Wales, who frequently made use of Mr. Ralph's pen in the controversies in which it is well known that prince was engaged: but, by the death of his Royal Highness, all our author's views of preferment were entirely cut off. At the accession of Geo. III. however, Mr. Ralph, though considerably advanced in years, began to be again taken notice of, and his hopes were revived; but, alas! the great circumventor of human expectations, death, put a final period to all his schemes, January 24, 1762, at his house in Chiswick; after suffering a long and severe affliction from the gout; of which disorder also his only daughter, about eighteen, died in a few weeks after him.

His dramatic writings are,

1. *Fashionable Lady*; or, *Harlequin's Opera*. 8vo. 1730.
2. *Fall of the Earl of Essex*. T. 8vo. 1731.
3. *Lawyer's Feast*. F. 8vo. 1744.
4. *Astrologer*. C. 8vo. 1744.

One of Mr. Ralph's last productions had also some relation to the stage, and was esteemed a very excellent and very entertaining performance. It was entitled

The Case of Authors by Profession, &c.

Among other great political characters, Mr. Davies tells us (*Life of Garrick*), Ralph “ was frequently with Lord Melcombe; “ but it is said, that a silly mistake of a domestic had very nearly “ caused a rupture between them. “ My Lord gave orders to his servant to go to the historian, who “ lived not far from his Lordship, “ at Isleworth, and take a card “ with him for a dinner invitation “ to Mr. Ralph and his wife: the “ fellow mistook the word *card*

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“for cart, and set out with one
 “full speed to bring them to his
 “Lord’s house. This supposed in-
 “dignity offended the pride of
 “Ralph, who, with great gravity,
 “sent back the messenger and his
 “carriage, with a long expostu-
 “latory letter. However, I can-
 “not vouch for the truth of this
 “story.”

RAMKINS, WILLIAM. To a per-
 son of this name are ascribed,

1. *Mulmutius Dunwallow*. P. 1598. N. P.

2. *Hannibal and Scipio*. P. 1600. N. P.

3. *Scogan and Skelton*. P. 1600. N. P.

RAMSAY, ALLAN, is said to have been a barber in Edinburgh. His taste in poetry, however, has justly raised him to a degree of fame that may in some measure be considered as a recompense for the frowns of fortune. His songs are in some esteem; as is also one of his dramatic pieces, which possesses merit enough to have been suspected not to be his production. The names of them are as follow:

1. *The Nuptials*. M. 8vo. 1723.

2. *The Gentle Shepherd*. Past. Com. 12mo. 1729.

Our northern bard, who died in January 1758, was father to the ingenious Mr. Ramsay, a portrait-painter of the present age, and who has likewise distinguished himself by some tracts on various branches of polite literature, particularly *The Investigator*.

RANDALL, JOHN, was the author of one trifling piece, called *The Disappointment*. B. O. 8vo. 1732.

RANDALL, THOMAS. To a person of this name is ascribed

The Prodigal Scholar. C. 1660. N. P. But see the next article.

RANDOLPH, THOMAS. This va-

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luable poet was a son of William Randolph, of Hamsey, near Lewes, in Sussex, Esq. steward to Edward Lord Zouch, by Elizabeth his wife, daughter of Thomas Smith, Esq. of Newnham, near Daventry, in Northamptonshire, at which place our author was born, on the 15th of June 1605. He received the early parts of his education at Westminster school; from whence, being one of the King’s scholars, he removed to Trinity College, in Cambridge, at the age of eighteen; in which college he obtained a fellowship, and afterwards commenced master of arts, in which degree he was incorporated at Oxford. Very early in life he gave proofs of an amazing quickness of parts, and he was not only esteemed and admired by persons of genius at the university, but likewise highly valued and beloved by the best poets of that age in the metropolis. His extensive learning, gaiety of humour, and readiness of repartee, gained him admirers throughout all ranks of mankind, and more especially recommended him to the intimacy and friendship of Ben Jonson, who admitted him as one of his adopted sons in the Muses, and held him in equal esteem with Mr. Cartwright, of whom we have before made mention.

Oldys relates, that when Queen Henrietta-Maria was at Cambridge, she upon some occasion pleasantly objected to Randolph,

“Pauper ubique jacet;”

to which Randolph wittily replied,

“In thalamis, Regina, tuis hac nocte jacerem,

“Si verum hoc esset, ‘Pauper ubique jacet’.”

It may be doubted, however, whether Queen Henrietta-Maria could

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speak Latin, though Queen Elizabeth could.

Randolph's turn, in his dramatic works, is entirely to comedy; his language is elegant, and his sentiments are just and forcible. His characters are, for the most part, strongly drawn, and his satire well chosen and poignant. In short, it were to be wished, that some writer of merit would endeavour at the raising him out of the obscurity in which his writings at present seem buried, by altering his pieces, so as to render them fit for the present stage, or at the least giving the world a correct and critical edition of them.

The dramatic pieces he has left behind him, of which the first five were published after his death by his brother Mr. Robert Randolph, of Christchurch College, Oxford, are the following, viz.

1. *Aristippus*. C. 4to. 1630.
2. *Conceited Pedlar*. F. 4to. 1630.
3. *Jealous Lovers*. C. 4to. 1632.
4. *Muses' Looking-Glass*. C. 4to. 1638.
5. *Amyntas*. Past. 4to. 1638.
6. *Hey for Honesty, Down with Knavery*. C. 4to. 1651.

In the book of the Stationers' Company, 29th of June 1660, is entered

The Prodigal Scholar. Com. by Thomas Randall. [Probably an error for RANDOLPH.]

The fourth of these was, in the year 1748, revived at Covent Garden theatre, and is reprinted in Dodsley's *Collection of Old Plays*. It is probable that, had a length of days been permitted to this author, he would have produced many more valuable pieces, some of which might have become brilliant ornaments to the English stage; but, alas! at

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the very time when he was attaining the prime of life, at the very time when genius was beginning to be tempered by judgment, and fancy to be moderated by experience; at the very time, in a word, when the most sanguine expectations were raised of a future harvest of luxuriant fruit, this flourishing blossom was cropped by the envious hand of death. In short, according to Wood, being, too like the generality of men of abilities, somewhat addicted to libertine indulgences, and, in consequence of keeping too much company, and running into fashionable excesses with greater freedom than his constitution could bear, he assisted in shortening his own days, and died before he had completed the age of twenty-nine years, at the house of William Stafford, Esq. of Blatherwyke, in Northamptonshire, and was buried, with the ancestors of the family of Stafford, in an aisle adjoining to the church of that place, on the 17th of March 1634; soon after which a monument of white marble was erected over his grave, at the charge of Sir Christopher (afterwards Lord) Hatton, of Kirby, with an inscription upon it, in Latin and English verse, written by our author's intimate friend Peter Hausted, of whom we have before had occasion to make mention, and give some account, in his proper place.

Randolph has been supposed, and not without probability, to have written the Latin play, called *Cornelianum Dolium*. C. 12mo. 1638.

RANNIE, JOHN. A person of this name published, about 1806, a volume in 8vo. including

1. *The Convent*. Mus. Dr.
2. *Cottage of the Cliffs*. Mus. Dram.

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3. *The Deserted Tower.* M. D.

4. *The Exiles.* M. D.

5. *Job.* S. D.

6. *The Lowland Lassie.* M. D.

RASPE, R. E. This writer, who was formerly librarian to the Landgrave of Hesse Cassel, is author of a few works in natural history, which have acquired him some reputation. He has also translated from the German one piece, called

Nathan the Wise. Philosophical Drama. 8vo. 1781.

RASTALL, JOHN, was born in London, and educated at the university of Oxford. Returning to his native place, he set up the trade of printing, which was then esteemed a profession not unworthy of a scholar, or man of letters. He was very intimate in the family of Sir Thomas More, whose sister Elizabeth he married, and was extremely zealous for the Catholic cause, and a great hater of the proceedings of King Henry VIII. Fox says, our author was converted by John Frith. He died at London in 1536, having, according to Wood, besides other works, written

“ *A new Interlude, and a mery, of the Nature of the IIII Elements, declarynge many proper Poynts of Phylosophy naturall, and divers straunge Landys, &c.*” 4to. From internal circumstances it seems to have been printed about 1510.

RAVENS-CROFT, EDWARD. This writer, or rather compiler of plays, lived in the reigns of Charles II. and his two successors. He was descended from the family of the Ravenscrofts, in Flintshire; a family, as he himself in a dedication asserts, so ancient, that, when William the Conqueror came into England, one of his nobles mar-

ried into it. He was some time a member of the Middle Temple; but, looking on the dry study of the law as greatly beneath the attention of a man of genius, quitted it, for the pleasure of ranging in the more flowery fields of poetry: but here again he seemed averse to labour, rather choosing to pluck and form nosegays of those flowers which had been planted by others, than, by the cultivating of any untilld spot, to obtain a genuine right of inheritance in the product of his own industry. In a word, he was an arrant plagiarist; and although, by boldly daring to enter the lists, in a vigorous opposition to Mr. Dryden, the power of his antagonist stamped a degree of distinction on him which he would never otherwise have obtained; yet it is, perhaps, the only claim he can properly lay to public notice; and Mr. Dryden might, with great propriety, have retorted on him in the words of Ajax:

“ IPSE tulit pretium jam nunc certaminis hujus,

“ Qui, cum victus erit, MECUM certasse feretur.”

Mr. Ravenscroft's dramatic pieces are twelve in number, and are as follow:

1. *Careless Lovers.* C. 4to. 1673.

2. *Mamamouchi.* C. 4to. 1675.

3. *Scaramouch a Philosopher, &c.* C. 4to. 1677.

4. *Wrangling Lovers.* C. 4to. 1677.

5. *King Edgar and Alfreda.* Tr. C. 4to. 1677.

6. *English Lawyer.* C. 4to. 1678.

7. *London Cuckolds.* C. 4to. 1682.

8. *Dame Dobson.* C. 4to. 1684.

9. *Titus Andronicus.* T. 4to. 1687.

10. *Canterbury Guests.* C. 4to. 1695.

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11. *Anatomist*. C. 4to. 1697.

12. *Italian Husband*. T. 4to. 1698.

RAWLINS, THOMAS, was principal engraver of the Mint, in the reigns both of King Charles the First and Second, and died in that employment in 1670. He was intimately acquainted with most of the wits and poets of his time, and wrote for amusement only, not for profit; for, in the preface to his first play, he thus addresses the reader: "Take no notice of my name (says he), for a second work of this nature shall hardly bear it. I have no desire to be known by a threadbare coat, having a calling that will maintain it woolly." The pieces which pass under his name are the following:

1. *Rebellion*. T. 4to. 1640.

2. *Tom Essence*. C. 4to. 1677.

3. *Tunbridge Wells*. C. 4to. 1678. (Ascribed to this author.)

He also published a book of poems, under the title of *Calanthe*, 8vo. 1648.

REED, JOSEPH. It seldom happens that a strict attention to business is found compatible with poetical pursuits. Our present author was an example that they may be united. He was born at Stockton, in the county of Durham, in March 1723, and succeeded his father in the business of a rope-maker. His parents were Presbyterians, who, with the rest of his early connexions, were little qualified, and as little inclined, to encourage him in those pursuits to which he afterwards bent his attention; and by which he is now entitled to be distinguished from any of his predecessors. His original destination was not to the trade he was brought up to; but as he once printed a whimsical account of himself in a periodical

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publication, it may not be improper to quote his own narrative of the early part of his life.

"I am, by Divine Providence, the sole surviving male of a very ancient family. My ancestors, as far as I have been able to rake them out of the rubbish of obscurity, for three generations preceding my father, could neither read nor write. The gentleman, by whom I had the honour to be begot, was a very eminent passport or halter maker; and, notwithstanding the hereditary ignorance of the family, made such a considerable progress in literature, that he was able to cast accounts, and scrawl a letter on business so intelligibly, that he could be understood by a major part of those with whom he had any dealings. His natural abilities were very extensive, though he was no conjurer in learning; and so fully was he convinced of the disadvantages of illiterature, that he was determined to give his children as good an education as his purse and their capacities would admit.

"As my elder brother's upper chambers were not extremely well furnished, my father was in no great anxiety about giving him a liberal education; but a certain brat of the family raising his expectations, he was resolved to spare no pains or expense in the cultivation of his understanding. At seven years old, little master, *videlicet*, my sweet Self, was to be put into Gaffer Hoole's leading-strings to the Latin tongue; but being at that time seized with an ill-natured ague, which, some few intervals excepted, visited me almost three years, my entrance into gram-

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" matical trammels was postponed.
 " My father, being under great
 " grief and perplexity, on account
 " of my tertian visit, used every
 " method in his power to rid the
 " house of so troublesome an in-
 " truder; and at length succeeded,
 " by employing an old snarler of
 " the faculty to bark him out of
 " the family. I was no sooner
 " freed from my late engagement,
 " than a second-hand grammar
 " was purchased, and at the first
 " quarter-day I was to begin my
 " Latin; but an unlucky accident
 " had almost disconcerted the
 " scheme of my education: this
 " was no less than the death of my
 " honoured papa.

" When the violence of our
 " grief for the loss of our common
 " supporter was over, ways and
 " means were to be found out for
 " the maintenance of a widow and
 " six children. A council of three
 " was accordingly called, which
 " was composed of two female
 " wry-faced Presbyterians, and an
 " old cankered shipwright, of the
 " same sect, who might with jus-
 " tice be called the greatest old
 " woman of the three. They
 " unanimously agreed, that my
 " brother should be instructed in
 " our paternal occupation, to keep
 " up the dignity of the family;
 " but could not, till after various
 " meetings, and a great consump-
 " tion of tobacco and old pipes,
 " resolve how to dispose of Pil-
 " garlic. One of them was for
 " lessening the small claim I seem-
 " ed to have to manhood, by put-
 " ting me 'prentice to a tailor, an-
 " other to a barber; for they very
 " wisely observed, as I was but a
 " very puny chap, and much of
 " the family of the Slims, I should
 " not be able to endure any hard
 " labour. It was at last resolv-

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" ed, *nemine contradicente*, that I
 " should, at a proper age, be put
 " to a cabinet-maker. This reso-
 " lution had assuredly passed the
 " maternal assent, had not a gen-
 " tleman of learning, a distant re-
 " lation by my mother's side, in-
 " terposed, and offered to supply
 " me with books and board, till I
 " had perfected my education at a
 " grammar-school. This generous
 " proposal, though opposed with
 " great warmth and bitterness by
 " my mamma's privy-council, was
 " prudently accepted by my mo-
 " ther, who was not a little ele-
 " vated with the hopes of her son's
 " arriving at the dignity of thump-
 " ing the cushion. Well, I was
 " put to school, and hurried with
 " such vast rapidity through Messrs.
 " Hoole, Lilly, Cato, and Corde-
 " rius, that my master declared I
 " was the finest boy he had ever
 " under his care. Before I had
 " been a fortnight entered in
 " Mynheer Erasmus, I had the
 " misfortune to lose my master,
 " who died of a distemper not un-
 " common in this island, a scold-
 " ing wife. A successor was im-
 " mediately called from that great
 " nursery of bum-brushers, Ap-
 " pleby school. With this pre-
 " ceptor, after the first half year,
 " I lived in perpetual uneasiness,
 " on account of his notorious, not
 " to say villanous, partiality to the
 " vicar's nephew, between whom
 " and myself there was as great an
 " emulation as, perhaps, was ever
 " known in those great seminaries
 " of literature, the schools of Eton
 " and Westminster. Under this
 " grammatical tyrant, learning be-
 " came the most insupportable
 " burden: however, being wea-
 " ried out by the usage of this
 " rascally pedagogue, I broke
 " through my slavery, and was put

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" to a school in my native town.
 " Here I began to recover my
 " small relish of the classics; but
 " my brother unfortunately dying
 " before I had been four months
 " fixed in my new situation, I
 " was most barbarously torn from
 " school to supply the place of the
 " deceased. All my Latin books
 " were immediately seized by the
 " order of the council, and inhu-
 " manly kept from me with as
 " much strictness as pen and ink
 " from a state-prisoner: by which
 " means my progress in that lan-
 " guage hath been no further ser-
 " viceable to me than in teaching
 " me to write tolerable grammar
 " in my mother-tongue. This,
 " though it seemed to me an act
 " of great oppression, was no more
 " than the effect of sound policy;
 " for it was very sagely concluded,
 " that my love of learning would
 " naturally increase my aversion
 " to business. However, under
 " these restraints I could not be
 " easy; and, as Latin authors were
 " denied me, with my small al-
 " lowance I purchased an odd,
 " crabbed, unfashionable book,
 " called *Paradise Lost*, written by
 " a son of darkness, one John
 " Milton. This author at first
 " was too hard for me, but by
 " frequent reading I began to un-
 " derstand and relish him. After
 " I had finished old Common-
 " wealth, I hired, at the import-
 " ant sum of two-pence a week,
 " a queer, obsolete author, that
 " you may perhaps have heard of,
 " one William Shakspeare, a great
 " playwright; but unluckily, while
 " I was perusing the first volume,
 " I was detected by a dissenting
 " clergyman, who was loved in
 " our family. This gentleman,
 " though a man of great worth

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" and learning, had caught the
 " common infection, and was
 " of opinion, that the know-
 " ledge of Shakspeare was alto-
 " gether unnecessary to a halter-
 " maker. Well, what was to be
 " done? I was so charmed with
 " my cousin Shakspeare, that I
 " could not forget him; and to
 " read him openly was downright
 " defiance to my mother and her
 " ministry. In this exigence I
 " had recourse to a variety of
 " wiles, by which I secured to
 " myself the pleasure of perusing
 " my favourite author without dis-
 " covery."

It would be endless, Mr. Reed
 adds, to give an account of all the
 contentions, embarrassments, and
 uneasinesses, he underwent for
 many years; all which were in-
 sufficient to divert him from dra-
 matic poetry, which through every
 period of his life seems to have
 been the object of his particular
 regard. In 1747 he made a visit
 to London, led to it most probably
 by his affection for the drama. In
 1750 he married; and having a
 desire to transplant himself to the
 neighbourhood of the metropolis,
 he, in the beginning of 1757, ac-
 complished his design, and settled
 himself in Sun Tavern Fields,
 where he continued during the
 remainder of his life.

Mr. Reed, at all times, had de-
 termined that his attention to his
 trade should not be diverted by his
 theatrical amusements. In a pub-
 lication of his, in 1759, called *A
 Sop in the Pan*, he says, " I hate
 " a lazy life, and must have my
 " hands or head employed. When
 " my *hempen* calls are brisk, *I am*
 " *not at home to the Muses*; but
 " when my trade grows dull, I
 " am glad to receive their Lady,

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"ships." In 1784 he published *An Epitaph on the late illustrious Earl of Chatham*, 8vo.; and in 1786 printed *St. Peter's Lodge, a serio-comic legendary Tale, in Hudibrastic Verse*, 8vo. which he inscribed to the Prince of Wales. In this year a monopoly of hemp took place, which it was supposed would have a pernicious effect on the shipping of the kingdom. On this occasion he published *A Rope's End for Hempen Monopolists; or, A Dialogue between a Broker, a Ropemaker, and the Ghost of Jonas Hanway, Esq. In which are represented the pernicious Effects of the Rise in the Price of Hemp. By a Halter-maker, at the Service of all Monopolists*, 8vo. His last performance was *The Retort Courteous; or, A candid Appeal to the Public, on the Conduct of Thomas Linley, Esq. Manager of Drury Lane Theatre, to the Author of Dido. Containing original Letters and just Remarks on the Manager's arbitrary and indefensible Rejection of that Tragedy*. 8vo. 1787. A long sedentary course of life, with little exercise, brought on a disorder, which terminated his life, 15th August 1787, at the age of 64. A few days after he was buried in Bunhill Fields burying-ground. His property, which was considerable, he left to be divided between his three surviving children in equal proportions.

Mr. Reed's character deserves a few words, if uprightness and integrity have any claim to the remembrance of mankind. In a life passed with so little variety, few opportunities present themselves for the display of heroic virtues, the *bon mots* of life, as Dr. Johnson justly called them; yet one instance did occur, which we shall relate: At the time Mr. Reed re-

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sided at Stockton, and when he was in no very affluent circumstances, a person who had acquired about 2000*l.* in the sea-service, thought proper to leave him the whole of his property. Mr. Reed immediately on the death of the testator sent for his next of kin; and very generously and disinterestedly relinquished the whole of the bequest to them. He was possessed of considerable genius, and, had he mixed more in the world, would have made a better figure as a dramatic writer. He had no small portion of humour, and as far as his observation reached he painted with accuracy. The merit of invention would with great injustice be denied him. As a man, his character was very amiable; he was hospitable and generous, kind and affectionate to his relations, frank and open to his friends, charitable and humane to all.

He has written many pieces which have never been acted or published, besides the following:

1. *The Superannuated Gallant*. F. 12mo. 1745.
 2. *Madrigal and Trulletta*. Mock Trag. 8vo. 1758.
 3. *The Register Office*. F. 8vo. 1761.
 4. *Dido*. T. 1767. 8vo. 1808.
 5. *Tom Jones*. C. O. 8vo. 1769.
 6. *The Impostors*. F. 1776. N. P.
- REES, T. D. is author of
Iver and Hengo. Dram. Rom. 4to. 1795.

REEVES, JOSEPH, a clergyman of Exeter, or its vicinity, translated into Latin Addison's
Cato. T. 8vo. 1794.

RENDER, DR. WILLIAM, a teacher of the German language in this country, translated
Count Benyowsky. T. C. 8vo. 1798.

REPTON, H. a celebrated writer

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on the picturesque in horticulture, who has published, in a folio volume, an elegant work, entitled *Sketches and Hints on Landscape Gardening*. In 1804 he printed two volumes of *Miscellanies*, in 8vo. including

Odd Whims. C. Acted at Ipswich.

REVET, EDWARD. Of this author we can trace nothing further than that he must have lived in the reign of King Charles II. and that he wrote one dramatic piece, which was a very hasty, and therefore probably not a very extraordinary, performance, having been begun and finished in a fortnight, entitled

The Town Shifts. Com. 4to. 1671.

REYNOLDS, —, is author of *Bantry Bay*. Occ. Mus. Int. 8vo. 1797.

REYNOLDS, FREDERIC. The father of this gentleman was well known, about forty years ago, as the attorney of the then famous John Wilkes, Esq. Our author received his education at Westminster school, through which he passed with distinguished reputation, and was destined to the practice of his father's profession, in which he passed through the initiatory exercises. But it was not long before he abandoned it for the more pleasing attractions of the theatre. He began with writing tragedy; but pretty early discovered that he had mistaken his talent, and produced *The Dramatist*, a comedy, which was submitted to the public at Mrs. Wells's benefit, May 15, 1789. He here seems to have found his strength, and from this time we hear no more of his tragic attempts. The following is a list of Mr. Reynolds's performances, of which only those numbered 1, 2,

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4, and 17, failed of success on the stage:

1. *Werter*. T. 8vo. 1786, 1795.
2. *Eloisa*. T. 1786. N. P.
3. *Dramatist*. C. 1789. 8vo. 1793.

4. *The Crusade*. Hist. Rom. 1790. N. P.

5. *Notoriety*. C. 8vo. 1793.

6. *How to grow Rich*. C. 8vo. 1793.

7. *The Rage!* C. 8vo. 1795.

8. *Speculation*. C. 8vo. 1795.

9. *Fortune's Fool*. C. 8vo. 1796.

10. *The Will*. C. 8vo. 1797.

11. *Cheap Living*. C. 8vo. 1797.

12. *Laugh when you can*. C. 8vo. 1799.

13. *Management*. C. 8vo. 1799.

14. *Life*. C. 8vo. 1801.

15. *Folly as it Flies*. C. 8vo. 1802.

16. *Delays and Blunders*. C. 8vo. 1803.

17. *The Three per Cents*. C. 1803. N. P.

18. *The Caravan*. S. C. R. 1803. 8vo. N. D.

19. *The Blind Bargain*. C. 8vo. 1805.

20. *The Delinquent*. C. 8vo. 1805.

21. *Out of Place*. Mus. Farce. 1805.

22. *Arbitration*. F. 1806. N. P.

23. *Deserts of Arabia*. Gr. Op. Spec. 1806. N. P.

24. *Be gone dull Care*. C. 8vo. 1808.

25. *The Exile*. M. D. O. 1808. N. P.

26. *Free Knights*. Op. Dr. 8vo. 1810.

REYNOLDS, JOHN. Philips mentions a writer of this name as translator of

Aminta.

Probably the same as was published anonymously in 4to. 1628.

RHODES, GEORGE AMBROSE.

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Of this gentleman we know no more, than that he is author of
Dion. T. Svo. 1806.

RHODES, RICHARD, M.D. This author was of a good extraction, being the son of a gentleman of London, and probably born in that metropolis, though in what year is not apparent. He received the rudiments of his education in Westminster school; from whence, being at that time well grounded in grammar, and in the practical part of music, he was transplanted to Oxford, where he became a student in Christchurch College, but took only one degree in arts, at which time he made certain compositions in music. From thence he went to France, and took the degree of doctor in physic at Montpellier; but, being of an unsettled disposition, or perhaps fond of travel, he from thence took a journey to Spain, where at Madrid he died, and was buried in the year 1668. While he was at the university of Oxford he wrote one play, entitled

Flora's Vagaries. C. 4to. 1670.

RHODES, THOMAS, wrote

The Sailor's Opera. Svo. 1789.

RICHARDS, —, was the author of one piece, acted for a benefit, called

The Device; or, The Marriage Office. C. O. 1777. N. P.

RICHARDS, GEORGE, M.A. Fellow of Oriel College, Oxford, is author of a beautiful poem, called *The Aboriginal Britons*, which had been publicly recited at Oxford during an act, in consequence of a prize adjudged to its author, the donation of a person unknown. It was printed in 1791, and very near the whole of the first impression was sold on the day of publication. Mr. Richards has published *Songs of the Aboriginal Bards of Britain*,

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4to. 1792; *Modern France*, a poem, 4to. 1793; *Matilda, or The Dying Penitent*, a poetical epistle, 4to. 1795. We have also of this gentleman's production two plays, viz.

1. *Emma*. Dr. 12mo. 1804.

2. *Odin*. Dr. 12mo. 1804.

RICHARDS, NATHANAEL. Of this author we find nothing further on record than that he was of Caius College, Cambridge, where, in 1634, he took the degree of LL. B. and, about the beginning of the civil war, published one dramatic piece, entitled

Messalina, the Roman Emperesse.

T. 12mo. 1640.

RICHARDSON, ELIZABETH, the daughter of a tradesman in the city of London. She died of a consumption in the month of October 1779, a few months after the appearance of her only play, called
The Double Deception. C. 1779. N. P.

RICHARDSON, JOSEPH, was born, we believe, at Hexham, in Northumberland, about 1756. He entered at St. John's College, Cambridge, in the year 1774. Dr. Ferris, the present Dean of Battle, and Dr. Pearce, now Dean of Ely, were his tutors at the university. Under the superintendence of these two excellent scholars, Mr. Richardson acquired sound learning and a correct taste. He possessed, indeed, an excellent understanding, and a sort of intuitive knowledge of mankind. No man penetrated more immediately into the motives of conduct, or more readily suggested the true principles of action. He distinguished himself at college by the elegance, beauty, and vigour, of his prose and poetical compositions. Indeed, a love of the Muses very early in life took possession of his

mind, and often interfered with the laborious duties of study. He entered himself a student of the Middle Temple, in the year 1779, and was called to the bar in 1784. Literary pursuits and political connexions took up too much of his time to admit of his pursuing with sufficient diligence the study of the law: otherwise, it is highly probable that he would have become a distinguished ornament of the bar. The chief works, in which he was publicly known to have taken an ostensible part, were *The Rolliad* and *The Probationary Odes*, in the composition of which his talents were conspicuous.—Mr. Richardson, who was a firm friend to the British Constitution, had the merit of perfect consistency in his political conduct; and faithful attachment, but no slavish devotion, to his party. So happily was the suavity of his temper blended with the vigour of his understanding, that he was esteemed by his adversaries in political principles, as well as by a very large circle of friends. He was brought into Parliament as a member for Newport, in the county of Cornwall, by His Grace the Duke of Northumberland, in whose friendship he held a distinguished place. Mr. Richardson was proprietor of a fourth part of Drury Lane Theatre, and author of one drama, viz.

The Fugitive. Com. 8vo. 1792.

He died June 9, 1803, in his 47th year, at an inn in the neighbourhood of Bagshot Heath; having for three or four years suffered severe shocks by the rupture of a blood-vessel.

RICHARDSON, WILLIAM, M.A. Professor of Humanity in the University of Glasgow, was born at Aberfoyle, in Perthshire, the son of a clergyman. He was himself

also educated for the church at the university of Glasgow; but had scarcely commenced the study of theology, when he was appointed by the late Lord Cathcart, tutor to his sons. He accompanied his Lordship and his family to St. Petersburg, on his Lordship's embassy to Russia, where they remained four years. This residence afforded him the opportunity of collecting the materials for an entertaining book of *Russian Anecdotes*. On Lord Cathcart's return to Great Britain, Mr. Richardson accompanied his pupils to the university of Glasgow, where, on the death of Professor Muirhead, he was appointed his successor in the chair of humanity. To some of our readers, perhaps, it may be useful to state, that by professor of humanity is meant in Scotland, as it is on the continent, professor of the language, literature, and antiquities, of ancient Rome.

In 1774 Mr. Richardson published *A Philosophical Analysis and Illustration of some of Shakspeare's Dramatic Characters*. In 1779 and 1780 he contributed the following papers in *The Mirror* and *Lounger*: in *The Mirror*, Nos. 8, 24, and 29; in *The Lounger*, No. 42. In 1784 he gave the public *Essays on Shakspeare's Dramatic Characters of Richard the Third, King Lear, and Timon of Athens*; with an *Essay on the Faults of Shakspeare, and additional Observations on the Character of Hamlet*. Soon after were published *Essays on Shakspeare's Dramatic Character of Sir John Falstaff*; and on his *Imitation of Female Characters, with Observations on the chief Objects of Criticism in the Works of Shakspeare*. All these different productions of dramatic

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criticism were, in 1797, collected into one volume, with an uniform title of *Essays on some of Shakespeare's Dramatic Characters*, which has passed through several editions. His dramatic pieces are two in number, viz.

1. *The Indians*. T. 8vo. 1790.

2. *The Maid of Lochlin*. L. D. 8vo. 1801.

RIDER, WILLIAM, M. A. All we can learn with relation to this author is, that he took his degree of master of arts some time in the reign of James I. and that he wrote one dramatic piece, entitled

The Twins. T. C. 4to. 1655.

It had, however, been acted as early as 1613.

RIDLEY, DR. GLOSTER. This worthy divine was descended collaterally from Dr. Nicholas Ridley, Bishop of London, who was burnt in the reign of Queen Mary. He was born at sea, in the year 1702, on board the Gloucester East India-man, to which circumstance he was indebted for his Christian name. He received his education at Winchester school, and from thence was elected to a fellowship at New College, Oxford, where he proceeded B. C. L. April 29, 1729. In those two seminaries he cultivated an early acquaintance with the Muses, and laid the foundation of those elegant and solid acquirements for which he was afterwards so eminently distinguished, as a poet, an historian, and a divine. Dr. Ridley, in his youth, was much addicted to theatrical performances. Midhurst, in Sussex, was the place where they were exhibited; and the company of gentlemen actors to which he belonged, consisted chiefly of his coadjutors in a tragedy hereafter mentioned. He is said to have performed the characters of Marc Antony, Jaffier,

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Horatio, and Moneses, with distinguished applause; a circumstance that will be readily believed by those who are no strangers to his judicious and graceful manner of speaking in the pulpit. Young Cibber, being likewise a Wykehamist, called on Dr. Ridley soon after he had been appointed chaplain to the East India Company at Poplar, and would have persuaded him to quit the church for the stage, observing that it usually paid the larger salaries of the two. For great part of his life he had no other preferment than the small college living of Westow, in Norfolk, and the donative of Poplar, in Middlesex, where he resided. To these his college added, some years after, the donative of Romford, in Essex. Between those two places the curricula of his life had (as he expressed it) rolled for some time almost perpetually upon post-chaise wheels, and left him not time for even the proper studies of economy, or the necessary ones of his profession. Yet in this obscure situation he remained in possession of, and content with, domestic happiness; and was honoured with the intimate friendship of some who were not less distinguished for learning than for worth: among these, it may be sufficient to mention Mr. Christopher Pitt, Mr. Spence, and Dr. Berriman. To the last of these he was curate and executor. In 1756 he declined an offer of going to Ireland as first chaplain to the Duke of Bedford; in return for which he was to have had the choice of promotion, either at Christ Church, Canterbury, Westminster, or Windsor. His modesty inducing him to leave the choice of these to his patron, the consequence was, that he obtained

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no one of them all. In 1763 he published *The Life of Bishop Ridley*, in 4to. by subscription, and cleared by it as much as bought him 800*l.* in the public funds. In the latter part of his life he had the misfortune to lose both his sons, each of them a youth of abilities. The elder, James, was author of *The Tales of the Genii*, and some other literary performances. Thomas, the younger, was sent by the East India Company as a writer to Madras, where he was no sooner settled than he died, of the small-pox. In 1765 Dr. Ridley published his *Review of Philips's Life of Cardinal Pole*; and, in 1768, in reward for his labours in this controversy, and in another, which *The Confessional* produced, he was presented by Archbishop Secker to a golden prebend in the cathedral church of Salisbury (an option), the only reward he received from the great, during a long, useful, and laborious life, devoted to the duties of his function. At length, worn out with infirmities, he departed this life Nov. 3, 1774, leaving a widow and four daughters, of whom the only married one (Mrs. Evans) has published a novel, in two volumes. He was buried at Poplar; and the following epitaph, written by Dr. Lowth, Bishop of London, is inscribed upon his monument:

H. S. E.
 GLOSTERUS RIDLEY,
 Vir optimus, integerrimus;
 Verbi Divini Minister
 Peritus, fidelis, indefessus:
 Ab Academiâ Oxoniensi
 Pro meritis, et præter ordinem,
 In sacrâ Theologiâ Doctoratu insignitus.
 Poeta natus,
 Oratoriæ facultati impensius studuit.
 Quam fuerat in concionando facundus,
 Plurimorum animis diu insidebit;
 Quam variâ eruditione instructus,
 Scripta ipsius semper testabuntur.
 Obiit tertiâ die mensis Novembris,
 A. D. 1774, Ætatis 72.

R I T

Two poems by Dr. Ridley, one styled *Jovi Eleutherio*; or, *An Offering to Liberty*; the other called *Psyche*; are in the third volume of Dodsley's *Collection*. The sequel of the latter poem, entitled *Melampus*, which he left behind him, was, after his death, published in 4to. by the late George Steevens, Esq. for the benefit of his widow and family, with a portrait of the author, engraven by Hall. His claim to a place in this work arises from the following dramatic performances yet remaining in MS. viz.

1. *Jugurtha*. T.

2. *The Fruitless Redress*. T.

This latter play was written during a vacation in 1728, and was the joint production of Dr. Ridley and four friends, viz. Dr. Thomas Fletcher (fellow of All Souls, Oxford, afterwards Bishop of Kildare), Dr. Eyre, Mr. Morrison, and Mr. Jennings, each of whom wrote an act, on a plan previously concerted. When they delivered in their several proportions, at their meeting in the winter, so uniform was the style, that few readers would have known that the whole was not the production of a single hand. This tragedy was offered to Mr. Wilks, but never acted. It is observable, that the fourth act, by Jennings, which is disproportionately long, contains a passage extenuating suicide, which afterwards proved to be his own unhappy fate.

RIPON, JOHN SCOTT. See BYERLEY.

RITWISE, JOHN, born at Saul, in Norfolk, educated at Eton school, elected fellow of King's College, Cambridge, 1507, married Dionysia, daughter of Wm. Lilye, whom, in 1522, he succeeded as master of St. Paul's school. He compiled, in Latin, one play out of Virgil,

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which was acted before Cardinal Wolsey with great applause, and is called

Dido. T.

RIVERS, Mr. This author was a Jesuit, who lived, we believe, in the reign of James I. and wrote one play, entitled

The Traytor. T. 4to. 1635.

which, we imagine, was never acted in its original form; but, falling into the hands of Mr. James Shirley, he, with very considerable alterations and improvements of his own, brought it on the stage, and published it among his own works. Mr. Rivers composed this piece while he was in confinement in Newgate, on account of some political and religious concerns, in which prison he died. It was afterwards, viz. in 1692, revived with success; and after that again, with some alterations, by Mr. Christopher Bullock, the comedian.

ROBE, J. Of this lady we can learn no account. She wrote one play, called

The Fatal Legacy. T. 8vo. 1723.

ROBERDEAU, JOHN PETER. A living writer, residing in Hampshire, descended of a very ancient and respectable French Protestant family. After receiving a liberal education, he was for some years successfully engaged in commercial pursuits; but by the early decline of an hereditary arthritic constitution, he was induced to quit the temple of Plutus for that of Apollo, and his priestesses the Muses. He has two sons upon the civil establishment of the Hon. East India Company; a third, who died a year or two ago, had much distinguished himself in polite literature in Bengal. Our author is an active literary member; and, besides an infinity of *jeux d'esprits*, in verse and prose, scat-

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tered through the most popular miscellanies of the day, he was the originator and principal support of a literary weekly sheet of considerable merit, published at Chichester; as well as the founder of a prominent library society, upon proprietary shares, at Portsmouth. His dramatic effusions, at the Lewes, Chichester, and Portsmouth theatres, are numerous; and as an amateur performer upon occasions of charity or beneficence, he has several times been received with great applause, particularly in his own *Alarmist*. Besides a principal part in a most poignant satirical poem, and a collection of *Fugitive Verse and Prose*, dedicated to his school-fellow the Earl of Moira, he has produced the following pieces as his claim to a place in the present work:

1. *Point of Honour.* F. 1792. N. P.

2. *St. Andrew's Festival.* Dr. Sat. 1795. N. P.

3. *The Alarmist.* Int. 8vo. 1803.

4. *The Maniac Maid.* M. I. 1804. N. P.

5. *Thermopylæ.* Tr. Dram. 1805. N. P.

6. *Cornelia.* D. A. 12mo. 1810.

ROBERTS, WILLIAM, brother of the present high master of St. Paul's school, wrote

Abradates and Panthea. Trag. 1770. N. P.

This gentleman was formerly an officer in the army; but has for many years quitted the service, and devoted his attention, with considerable success, to the education of youth on Wandsworth Common, in Surrey. He published, in 1782, *Thoughts upon Creation*, &c. and two years afterward, an 8vo. volume of *Poetical Attempts*.

ROBERTS, JAMES, is author of

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Rule Britannia. Loyal Sketch. Svo. 1794.

ROBERTS, Miss R. This lady was the sister of Dr. Roberts, high master of St. Paul's school. Besides having written *Sermons, by a Lady*; and translated *Select Tales from Marmontel*, and Milot's *Elements of the History of France*, she was author of a play, not acted, called

Malcolm. T. Svo. 1779.
She died January 14, 1788.

ROBERTS, WILLIAM. Of this person we know no more than that he is a barrister at Manchester, and author of

The Fugitives. C. Svo. 1791.

ROBERTSON, —, was the son of a lady, who, in an account of her life, printed at Derby, in the year 1791, declared herself to be the grand-daughter of Charles II. She was married to a Mr. Robertson, grandson of a gentleman at Perth, and for some time lived in affluence; but her husband failing, she was obliged to exercise her industry in painting and filagree, and other employments, to support herself and her numerous family. Our author was apprenticed to Mr. Carr, architect, at York, and is described by his mother as thoughtless and extravagant. He went to France about the year 1790; after which period, we believe, he was never heard of. While he resided at York, he published there one drama, entitled

The Heroine of Love. A Musical Piece. 8vo. 1778.

ROBERTSON, Mrs. This lady, a performer in the Newark company, has produced

Ellinda. Dram. Romance. 1800. N. P.

ROBINSON, Mr. —. A gentleman, we believe, formerly living at Kendal, in Westmorland. In his

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youth he wrote one piece, called *The Intriguing Milliners and Attornies' Clerks.* Mock Trag. 12mo. 1738; 1740.

ROBINSON, —. To a gentleman of this name is ascribed a translation from the French, of

The Test of Love. M. E. 1787.

ROBINSON, —, an actor in the Plymouth company, who had a farce of his performed there, in 1793, called

A Trip to Plymouth Dock.

ROBINSON, MARY. This lady was a native of Bristol, and the daughter of a captain of a whaler there, of the name of Darby. Her father, at one period of his life, was in circumstances which promised our authoress a more respectable situation than that in which she was afterwards distinguished. She was educated by Miss Hannah More, whose name we have already mentioned in the present work, and under whom she made a considerable proficiency in the elegant accomplishments of her sex. About the time that she had finished her education, the misfortunes of her father commenced. He failed in his business, and, dying soon after, left our authoress totally unprovided for. The beauty of her face, the elegance of her figure, and her taste for poetry and music, naturally pointed out the stage as a resource from the distresses in which she had become involved. She was accordingly recommended to Mr. Garrick, who proposed her first appearance to be in the character of Cordelia; but before the night fixed upon for her performance, she became acquainted with Mr. Robinson, then a young lawyer, who prevailed upon her to marry him, and relinquish her design of appearing on the stage. A union

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which had for its foundation passion, poverty, and extravagance, was not likely to produce any happy effects. Dissipation and improvidence soon reduced them to great difficulties, which suggested a return to the former scheme of her devoting herself to the stage. She accordingly appeared in the part of Juliet at Drury Lane, and, improving in her profession, soon became a favourite with the public. The part in which she chiefly distinguished herself was Perdita, in *The Winter's Tale*; a part of little importance in itself, but which was rendered uncommonly interesting, by the beauty, grace, and delicacy of the performer. On this occasion, a distinguished, blooming, and persuasive Florizel stepped in from the heights of life; and Mrs. Robinson was induced to retire from the stage in 1780, to live in a state of ignominious splendour. She paid, however, in her latter days, by neglect, poverty, and decrepitude, for the vanity and vices of her youth, and died at her cottage on Englefield Green, Dec. 26, 1800, aged about 40. She wrote many novels and poems, and three dramatic pieces, viz.

1. *The Lucky Escape*. M. F. 1778. The songs only printed.
2. *Nobody*. Com. 1794. N. P.
3. *Sicilian Lover*. Trag. 8vo. 1796.

ROBINSON (MORRIS*), MATTHEW, LORD ROKEBY, of Armagh, in Ireland, was born at York in March 1713, educated

* He took the additional name of Morris, in compliance with the will of a relation; but was so attached to his first name, that, in the title of a pamphlet which he published in 1777, on a political subject, he gave only the initial of his second name, writing himself *Matthew Robinson M.*

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at the public school of Westminster, and thence removed to Trinity Hall, in Cambridge; of a lay college of which in due time he became fellow, and so remained till his death. He represented Canterbury in two Parliaments, and succeeded his cousin Dr. Richard Robinson, Primate of Ireland, as an Irish peer and English baronet, in October 1794, in consequence of the collateral remainder inserted in the Primate's patent. He was author of several political pamphlets, at various periods of his life, and was much looked up to by the party in his county (Kent) whose cause he espoused. His Lordship died at his seat at Monks Horton, near Hythe, Nov. 30, 1800, in his 88th year.

Lord Rokeby was the brother of the late celebrated Mrs. Montagu. His heart was the very seat of simplicity, integrity, and independence, and his intellect powerful and commanding. He had a few peculiarities, however, which gave scope for many silly comments and misrepresentations.

He is introduced to our readers as the author of a play, published a few years after his death, viz.

The Fall of Mortimer. T. 8vo. 1806.

ROBSON, HORATIO, is author of

1. *Too loving by Half*. Int. 1784. N. P.
2. *Look before you Leap*. C. 8vo. 1788.
3. *Money at a Pinch*. M. E. 1793. N. P.

ROCHE, EUGENIUS, has written two dramatic pieces, viz.

1. *William Tell*. T. 8vo. 1808.
2. *Invasion*. P. 8vo. 1808. See DRAMATIC APPELLANT, in Vol. II.

We believe that this gentleman was lately editor of *The Day Newspaper*.

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RODD, THOMAS, translated from the French of Le Fevre, *Zuma*. T. 8vo. 1800.

ROGERS, ROBERT. This author was better known as an officer in the army, wherein he acquired the commission of a major, than by any of his literary productions. His name is frequently to be met with during the course of the American war. He published a book containing an account of his several campaigns, and a description of the British colonies in that part of the globe. His claim to a place in this work arises from one dramatic performance, entitled

Ponteach; or, The Savages of America. T. 8vo. 1766.

ROKEBY, LORD. See ROBINSON (MORRIS), MATTHEW.

ROLT, RICHARD, was born in 1724, or 1725, and is believed to have been a native of Shrewsbury, but descended from a respectable family of that name in Bedfordshire. A lady of this family being married to John Orlebar, Esq. one of the commissioners of the excise, this gentleman, who was of a very cultivated taste, and had probably seen some early productions of young Rolt, intended to provide for him, in an advantageous situation in that department. To qualify him for this, he was placed under an officer of the excise in the North of England. This happened about the time the Pretender made his inroad into that country in the winter of the year 1745; when Rolt, and one or two young excisemen, quitted their stations, and went to the rebel army; as they alleged, only out of curiosity, but, as was reported to their superiors, with an intention to join them. He was in consequence superseded, and obliged to give up all expectations from that

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quarter. Being also related to the celebrated poet Ambrose Philips, then resident in Ireland, he soon after went over to him in Dublin. But Philips was then preparing to leave Ireland, whence he removed to his native country in 1748, and soon after died; so that Rolt failed of procuring any establishment in that country.

Rolt had probably been bred to the law; but he had early recommended himself to persons of distinction; for his poem, entitled *Cambria*, which had originally been composed (in 1748) in five books, and was then intended for the patronage of Sir Watkin Williams Wynne, Bart. the popular patriot of Wales, to whom Rolt was well known, was afterwards, when it had been corrected, and reduced to three books, shown to Frederick Prince of Wales, by General Oglethorpe and Lord Middlesex (who was himself an elegant poet); and he had permission to inscribe it to Prince George, his present Majesty, when it was printed in 4to. in the spring of the year 1749.

By the above-mentioned, and some other eminent persons, Rolt was encouraged to undertake his *History of the General War*, which terminated in 1748. This was published in four successive volumes, 8vo. and procured him a correspondence with Voltaire. He was also engaged to write *The Life of John Earl of Crawford*, an officer of distinction. The above publications do him no discredit.

Being an author by profession, he was constantly employed by the booksellers in successive compilations, historical, commercial, &c. and in periodical publications, in which he was concerned with Smart and others. In one of these,

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The Universal Visitor, he and Smart are said to have been bound by a contract, to one Gardiner, a publisher, to engage in no other undertaking, and that this contract was to remain in force "for the term of ninety-nine years." So absurd an engagement we can only impute to the dictates of rapacious avarice and submissive poverty.

Of the expedients to which the trade of book-making compels its professors to have recourse, we have a curious instance in one publication of Mr. Rolt:—Mr. Woodington, a relation of his wife, being in India, became acquainted with Captain John Northall, of the royal regiment of artillery, the second in command at the siege of Surat, where he died of an apoplectic fit in the march to that city, in February 1759. This gentleman, having been stationed at Minorca, had made an excursion, in 1753, to Italy, of which he completed an entire tour; and being a man of curiosity and taste, noted down in his pocket-book all the fine pictures, statues, &c. with such remarks as every where occurred to him. This pocket-book fell into the hands of Mr. Woodington; who, at his return to England, gave it to Rolt, and he from this manuscript journal, with the help of former printed travels, compiled a large octavo volume, which he published under the title of *Travels through Italy; containing new and curious Observations on that Country: with the most authentic Account yet published of capital Pieces in Painting, Sculpture, and Architecture, that are to be seen in Italy. By John Northall, Esq. &c. &c. &c. 1766.*

But Rolt's chief supplies were from writing cantatas, songs, &c. for the Theatres, Vauxhall, Sad-

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ler's Wells, and other places of public resort. Of these he composed above an hundred; supplying, at the shortest notice, the demands of musical composers for those diurnal entertainments during many years.

Mr. Rolt was likewise employed with Smart in some theatrical enterprise, at the Little Theatre in the Haymarket. He was afterwards said to have joined with Shuter in a scheme of the like nature. This circumstance indeed is recorded by Churchill, in one of the later editions of his *Rosciad*:

"Secret as night, with Rolt's experienc'd aid,

"The plan of future operations laid."

Mr. Rolt died March 2, 1770. He was the author of,

1. *Eliza*. M. E. 8vo. 1754.

2. *The Royal Shepherd*. O. 8vo. [1764.]

3. *Almena*. O. 8vo. 1764.

ROOME, EDWARD. This author was the son of an undertaker for funerals, in Fleet Street, and was brought up to the law. In the notes to *The Dunciad*, b. iii. l. 152, where he is introduced, he is said to have been a virulent party-writer, and to have offended Mr. Pope by some papers, called *Pasquin*, wherein that gentleman was represented as guilty of malevolent practices with a great man (Bishop Atterbury), then under the prosecution of Parliament. By the following epigram, he appears to have been more fortunate in conversation than in writing:

"You ask why Roome diverts you with his jokes,

"Yet if he writes, is dull as other folks.

"You wonder at it—This, Sir, is the case,

"The jest is lost unless he prints his face."

Mr. Roome, the 18th of October

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1728, succeeded his friend Horneck as solicitor to the treasury, and died the 10th of December 1729. After his death, one piece by him, in which he received some assistance from the celebrated Sir William Yonge, was brought on the stage. It was called

The Jovial Crew. C. O. 8vo. 1731.

This performance, with further alterations, was revived and acted some years ago at Covent Garden with amazing success.

ROSE, REV. JOHN, one of the masters of Merchant Taylors' school, and rector of St. Martin's Outwich, is author of,

1. *A Quarter of an Hour before Dinner.* Dr. Ent. 8vo. 1788.

2. *The Family Compact.* F. 1792. N. P.

3. *Prisoner.* Mus. Rom. 8vo. 1792.

4. *Caernarvon Castle.* M. E. 8vo. 1793.

ROSS, ANNA. See BRUNTON.

ROSS, LIEUTENANT WILLIAM, wrote

What would She not? C. 1790.

ROUGH, WILLIAM, a gentleman of Gray's Inn, formerly of Westminster school, and Trinity College, Cambridge, is author of *Lorenzino di Medici.* D. 8vo. 1797.

ROWE, HARRY. This very singular character was born at York, in the year 1726. He was a trumpeter to the Duke of Kingston's light horse, at the battle of Culloden, in the year 1746, and attended the high sheriffs of Yorkshire, as a trumpeter, at the assizes, upwards of forty-six years. He was the master of a puppet-show, and for many successive years opened his little theatre in that city, during the summer seasons, and attended his artificial

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comedians to various other parts of the kingdom during the course of the winter. In 1797 he published, at York, an edition of Shakspeare's *Macbeth*, 12mo. "with notes and emendations," by himself, and embellished with his portrait: a second edition of this work appeared in 1799, 8vo. His reason for this publication, he relates in the preface;—the following are his words: "I am master of a puppet-show; and as, from the nature of my employment, I am obliged to have a few stock-plays ready for representation, whenever I am accidentally visited by a select party of ladies and gentlemen, I have added the tragedy of *Macbeth* to my green-room collection. The alterations that I have made in this play are warranted, from a careful perusal of a very old manuscript, in the possession of my prompter, one of whose ancestors, by the mother's side, was rush-spreader and candle-snuffer, at the Globe Play-house, as appears from the following memorandum on a blank page of the manuscript: *This day, March the fourth, 1598, received the sum of seven shillings and fourpence, for six bundles of rushes and two pair of brass snuffers.*" Our commentator's erudition likewise manifested itself in a dramatic piece which he wrote and published, entitled *No Cure, no Pay*. In the early part of his life, he distinguished himself by his filial affection, in the support of his poor and aged parents, through the various means above detailed: yet, bowed down by age, poverty, infirmity, and a long and painful illness, poor Harry Rowe expired in the *poor-house*, at York, Oct. 2, 1800. Though we have already

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mentioned, we must here again record, his dramatic productions, viz.

1. *No Cure, no Pay.* M. F. 8vo. 1794.

2. *Macbeth.* T. 8vo. 1799.

These pieces, however, we have heard ascribed to a medical gentleman (Dr. Hunter) at York; and that they were published for the purpose of procuring a temporary relief for Harry Rowe, who at that time was in extreme distress.

ROWE, REV. HENRY, LL. B. rector of Ringshall, in Suffolk, and formerly of Eton school, is author of

The Montem. Mus. Ent. 8vo. 1808.

He also published, in 1796, two volumes of *Poems*, in which, in *The Poet's Lamentation*, he is understood to have described his own melancholy situation.

ROWE, NICHOLAS, son of John Rowe, Esq. serjeant at law, was born at Little Berkford, in Bedfordshire, anno 1673. His education was begun at a private seminary in Highgate, from whence he was removed to Westminster school, where he was perfected in classical literature under Doctor Busby. His father, designing him for his own profession, entered him, at sixteen years of age, a student of the Middle Temple. He soon made considerable progress in the law, and might have cut a figure in that profession, if the love of poetry and the *belles lettres* had not too much attracted his attention. At the age of twenty-five he wrote his first tragedy, *The Ambitious Step-mother*; the great success of which made him entirely lay aside all thoughts of the law. Rowe is chiefly to be considered (as Dr. Johnson observes) in the light of a tragic writer, and a translator. In his

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attempt at comedy he failed so ignominiously, that his *Biter* is not inserted in his works; and his occasional poems and short compositions are rarely worthy of either praise or censure; for they seem the casual sports of a mind seeking rather to amuse its leisure than to exercise its powers.

In the construction of his dramas there is not much art; he is not a nice observer of the unities. He extends time and varies place as his convenience requires. To vary the place is not (in the opinion of the learned critic from whom these observations are borrowed) any violation of nature, if the change be made between the acts; for it is no less easy for the spectator to suppose himself at Athens in the second act, than at Thebes in the first; but to change the scene, as is done by Rowe, in the middle of an act, is to add more acts to the play, since an act is so much of the business as is transacted without interruption. Rowe, by this license, easily extricates himself from difficulties; as in *Lady Jane Gray*, when we have been terrified with all the dreadful pomp of public execution, and are wondering how the heroine or the poet will proceed, no sooner has Jane pronounced some prophetic rhymes, than—pass and be gone—the scene closes, and Pembroke and Gardiner are turned out upon the stage.

I know not (says Dr. Johnson), that there can be found in his plays any deep search into nature, any accurate discriminations of kindred qualities, or nice display of passion in its progress; all is general and undefined. Nor does he much interest or affect the auditor, except in *Jane Shore*, who is always seen and heard with pity. Alicia

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is a character of empty noise, with no resemblance to real sorrow or to natural madness.

Whence then has Rowe his reputation? From the reasonableness and propriety of some of his scenes, from the elegance of his diction, and the suavity of his verse. He seldom moves either pity or terror, but he often elevates the sentiments; he seldom pierces the breast, but he always delights the ear, and often improves the understanding. Being a great admirer of Shakspeare, he gave the public an edition of his plays; to which he prefixed an account of that great man's life. But the most considerable of Mr. Rowe's performances, was a translation of Lucan's *Pharsalia*, which he just lived to finish, but not to publish; for it did not appear in print till ten years after his death.

His attachment to the Muses, however, did not entirely unfit him for business; for when the Duke of Queensberry was secretary of state, he made Mr. Rowe his under-secretary for public affairs: but, after the Duke's death, the avenues to his preferment being stopped, he passed his time in retirement during the rest of Queen Anne's reign. On the accession of George I. he was made poet laureat, and one of the land-surveyors of the customs in the port of London. He was also clerk of the council to the Prince of Wales, and the Lord Chancellor Parker made him his secretary for the presentations; but he did not long enjoy these promotions, for he died Dec. 6, 1718, in the 45th year of his age. His dramatic pieces are,

1. *The Ambitious Step-mother*. T. 4to. 1700.

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2. *Tamerlane*. T. 4to. 1702.
3. *Fair Penitent*. T. 4to. 1703.
4. *The Biter*. C. 4to. 1705.
5. *Ulysses*. T. 4to. 1706.
6. *Royal Convert*. T. 4to. 1708.
7. *Jane Shore*. T. 4to. N. D. [1713.]
8. *Lady Jane Gray*. T. 4to. 1715.

Mr. Rowe was twice married; had a son by his first wife, and a daughter by his second.

He was a handsome, genteel man; and his mind was as amiable as his person. He lived beloved, and at his death had the honour to be lamented by Mr. Pope, in an epitaph, which is printed in Pope's works, although it was not affixed on Mr. Rowe's monument in Westminster Abbey, where he was interred in the Poets' Corner, opposite to Chaucer.

ROWLEY, SAMUEL. This gentleman lived in the reign of James I. and consequently was contemporary with another writer of the same name, of whom we shall give an account in the next article; but, whether he was any way related to him, is not apparent. He styles himself servant to the Prince of Wales, but we know not what place he enjoyed under His Royal Highness. There are two plays printed as his, the titles of which are,

1. *When You see me You know me*. Hist. Play. 4to. 1605.
 2. *Noble Soldier*. T. 4to. 1634.
- The following also are ascribed to his pen:

3. *Joshua*. 1602. N. P.
4. *Hymen's Holiday*. 1633. N. P.

ROWLEY, WILLIAM, who stands in the third class of dramatic writers, lived in the reign of King James I. and was one of the company of players belonging to

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the Prince of Wales. The parts which he used to perform were chiefly comic ones. There are few particulars preserved in regard to him, more than his close intimacy and connexion with all the principal wits and poetical geniuses of that age, by whom he was well beloved, and with some of whom he joined in their writings. Wood and Meres, if they mean the same person, which is not likely, style him "the ornament for wit and ingenuity of Pembroke Hall, in Cambridge." In a word, he was a very great benefactor to the English stage, having, exclusive of his aid lent to Middleton, Day, Heywood, Webster, &c. left us five plays of his own composing, and one in which even the immortal Shakspeare's name is affixed as affording him some assistance. Their titles are as follow :

1. *A New Wonder, a Woman never vexed.* C. 4to. 1632.
2. *All's lost by Lust.* T. 4to. 1633.
3. *Match at Midnight.* C. 4to. 1633. D. C.
4. *A Shoemaker's a Gentleman.* C. 4to. 1638.
5. *Witch of Edmonton.* T. C. 4to. 1658.
6. *Birth of Merlin.* T. C. 4to. 1662.

He also wrote five plays which are not printed, but were entered in the book of the Stationers' Company, 9th of September 1653, and 29th of June 1660. They are entitled,

1. *The Fool without Book.*
2. *A Knave in Print; or, One for another.*
3. *The Nonesuch.* C.
4. *The Booke of the Four honoured Loves.*
5. *The Parliament of Love.* C.

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Of these the last three were destroyed by Mr. Warburton's servant.

The plays in which he was concerned with others (but, not having the principal hand, are not ascribed to him) are the following, to which we have added each author's name who joined with him.

1. *Travels of Three English Brothers.* John Day and George Wilkins. 4to. 1607.
2. *Fair Quarrel.* C. Thomas Middleton. 4to. 1617.
3. *The World toss'd at Tennis.* M. Thomas Middleton. 4to. 1620.
4. *Changeling.* T. Thomas Middleton. 4to. 1653.
5. *Old Law.* T. C. Philip Massinger and Thomas Middleton. 4to. 1656.
6. *Cure for a Cuckold.* C. John Webster. 4to. 1661.
7. *Thracian Wonder.* C. H. John Webster. 4to. 1661.
8. *Spanish Gipsy.* C. Thomas Middleton. 4to. 1663.
9. *Fortune by Land and Sea.* C. Thomas Heywood. 4to. 1665.

RUGGLE, GEORGE, A. M. was born at Lavenham, or, as it is usually called, Lanham, in the county of Suffolk; the eighth child and fifth and youngest son of Thomas Ruggle and Margery his wife. His father, who is imagined to have followed the occupation of a clothier, was descended from an ancient and reputable family of the name of Ruggleley, though since gradually corrupted to Ryggeley, Ryggele, Ruggle, and lastly to Ruggle, who were originally of Staffordshire, and were, as it appears, says Sir William Dugdale, gentlemen of good note.

George, the subject of our present inquiry, was born most probably about the month of Novem-

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ber 1575; for, on the 13th of that month, we find that he was baptized. At a competent age he was sent, for grammatical instruction, to the free grammar-school at Lavenham, where his industry, in the prosecution of his studies, and the modesty and sobriety of his behaviour, soon attracted the notice and conciliated the affection of Mr. William Greenhall, the then master, and produced between them a friendship which was terminated only by the death of Mr. Ruggle. The progress which he here made in grammatical erudition, affording a good ground for expectation, that in time he would attain to a distinguished eminence for literature, induced his father still further to encourage his propensity to learning, by superadding to the instruction which he had already received, the additional advantage of an university education; and the vicinity of Cambridge to the place of his residence naturally pointing that out for the purpose, in preference to Oxford, it was resolved to send him to Cambridge.

In pursuance of this resolution, and with a view, as it is conceived, that he should enter into holy orders, the younger Mr. Ruggle was, in the year 1589, and in the 14th of his age, placed in St. John's College, Cambridge, and entered in the matriculation-book of the university, in the rank of a pensioner, as it is called, on the 20th of June, in that year: but not having here the good fortune to obtain any scholarship or other provision, he removed to Trinity College, and was there admitted to a scholarship, on the 11th of May 1593. In this year, 1593, or the subsequent one, young Ruggle is imagined to have taken

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the degree of bachelor of arts; for it appears that, in 1597, he took that of master, being at that time still of Trinity College, and soon after entered into holy orders; but from Trinity College he, in the next year, 1598, removed to Clare Hall, and was there elected to a fellowship.

The natural bent of his inclination seems to have led him to the study of polite literature; in the prosecution whereof he set himself to acquire a competent knowledge of the French and Italian languages, in the latter of which he has left behind him evidence of his skill, as will hereafter appear, and to form an intimate acquaintance with the writings of the several Greek and Roman poets, historians, and orators. Of the Roman poets, he seems to have been more especially conversant with the works of Virgil, Ovid, Lucan, Terence, Plautus, Catullus, Juvenal, Persius, and Martial; and among the Italian writers, the productions of Giambattista Porta, a Neapolitan philologist, and particularly his comedies, are found to have attracted his notice and engaged his attention. His reputation for learning and skill in all polite literature was not confined to his own college, nor indeed to the university of Cambridge, but became so general, that it was an inducement with many parents and guardians for placing young men at Clare Hall, in preference to any other seminary; and it was doubtless owing to the same circumstance that the two sons of Pallavicini, knight of Baberham, in Cambridgeshire, were committed to his tuition.

To these testimonies in favour of his literary merit, his college themselves added theirs with re-

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spect to his justice and integrity, by nominating him to the office of one of the two taxers in the university for the year 1604; but his success in the university does not, on the whole, seem to have been adequate to his merit, nor does it appear that his deserts were of sufficient avail to raise him to any considerable rank; for the only emolument which they ever procured him, excepting indeed the before-mentioned annuity, was a fellowship in Clare Hall, and this of taxer was the only public office to which we find that he was ever elected; but, in addition to his academical honours in his own university, it is found that, when King James, in August 1605, visited Oxford, Mr. Ruggle, being then a master of arts of Cambridge, was admitted to the same degree in this latter.

About the beginning of the year 1611, the university of Cambridge became engaged in a contest with the mayor of the town and the corporation, on the question, which of the two, the vice-chancellor of the university, or the mayor of the town, was entitled to precedence of the other. The incident which gave immediate rise to this contest, which was at length terminated in 1612, by a decision of the privy council in favour of the vice-chancellor, was this, that the then mayor, Thomas Smart, had, at the Guildhall of the town, in the presence of the vice-chancellor, claimed, and accordingly seated himself in, the superior place, as his due, which it was contended belonged of right to the vice-chancellor, but which, notwithstanding, Smart continued to occupy, till he was forcibly removed from it by the vice-chancellor's attendants. In the

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conduct of the dispute, on behalf of the mayor and corporation, one Brakyn, a common lawyer, the then recorder of Cambridge, had shown himself very active, and might probably, if he did not at first set it on foot, at least contribute to keep it alive. This latter circumstance, as it is imagined, first introduced to Mr. Ruggle's notice and acquaintance the professional character of the practisers of the common law; so far, however, is certain, that it suggested to him the thought, and induced him to form a resolution of exposing it to ridicule, in a representation on the stage before King James, who had long been, and still was expected, to pay a visit to Cambridge, and to whose prejudices against lawyers such a subject was peculiarly suited.

With good materials, and such a stock of extraneous knowledge as he was besides possessed of, Mr. Ruggle began his intended comedy, which, for many reasons, he had resolved should be in Latin; and completed his design by the production of a humorous comedy, which was acted at the university of Cambridge, before King James I. on the 8th of March, and again the 13th of May, 1614, entitled

Ignoramus. C. 12mo. 1630. The King was highly delighted with this admirable piece.

Mr. Ruggle died sometime between the 6th September 1621, and the 3d November 1622; the former being the date of his will, and the latter the day on which his executor proved it.

The following pieces are also ascribed to our author:

Club Law. C. 1597-8. N. P.

Revera; or, Verily. Com. N. P.

RULE, JOHN, M. A. A school-master at Islington. As the fol-

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lowing piece was acted by his pupils at their breaking-up, it is probable he was the author of it. It is entitled

The Agreeable Surprise. C.12mo. 1766.

RUSSEL, WILLIAM, LL.D. eldest son of Alexander Russel and Christian Ballantyne, was born in the year 1746, at Windydoors, a farm-house, in the county of Mid Lothian. He was sent to the school of Inverleithen, where he acquired a slender knowledge of the Latin and Greek languages. In 1756 he was removed to Edinburgh, in order to be instructed in writing and arithmetic. Having studied these useful branches of education for about ten months, he was bound apprentice to the bookselling and printing business, for five years. While engaged in this occupation, he discovered the utmost ardour in literary pursuits, and seems to have delighted his fancy with the hopes of future eminence.

While employed as a journeyman printer, he made an attempt to adapt Crebillon's *Rhadamisthe et Zenobie* to the British theatre. His tragedy was offered to the manager of Drury Lane Theatre; but, as Murphy's *Zenobia* was at that time in rehearsal, it was deemed imprudent to accept of another play on the same subject. In 1765, Lord Elibank having invited him to his seat in East Lothian, he spent there the greater part of the autumn. He now relinquished his original employment, and resided with his father. In 1767 he set out for London. His hopes in this expedition did not answer his expectations; and he felt himself under the necessity of engaging as a corrector of the press to Mr. William Stra-

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han, afterwards His Majesty's printer. His *Sentimental Tales* appeared in 1770. From this time he wrote many essays, in prose and verse, in the monthly publications. In 1772 he published a collection of *Fables, Moral and Sentimental*, and *An Essay on the Character, Manners, and Genius of Women*, from the French of M. Thomas. *Julia, a poetical Romance*, appeared in 1774; and *The History of America*, published in numbers, was completed in 1779. In the course of the same year he also published the two first volumes of his *History of Modern Europe*. During the following year his studies met with a temporary interruption: he embarked for Jamaica, in order to recover some money due to him, as heir to his brother, who had died in that island. In 1783 he published *The Tragic Muse*, a poem addressed to Mrs. Siddons. The three volumes which complete *The History of Modern Europe*, made their appearance in 1784. In 1787 he formed a matrimonial connexion with Miss Scott, and fixed his residence at Knotty Holm, a farm belonging to the Duke of Buccleugh, and situated at a small distance from the town of Langholm. In 1792 he obtained from the university of St. Andrews the honorary degree of doctor of laws. Encouraged by the reception of his last performance, he had begun to digest *The History of Ancient Europe*; two volumes of which appeared in the course of the following year. This work was less favourably received; but the period was now approaching, when to him applause and censure were to be alike indifferent. A stroke of the palsy quickly terminated his life, Jan. 1, 1794, in

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the 47th year of his age. He was interred in the churchyard of Westerkirk.

Dr. R. left behind him the following dramatic productions, viz.

1. *The Earl of Strafford*. Trag. N. P.

2. *The Love Marriage*. Op. N. P.

3. *Modern Life*. Com. [Unfinished, MS.]

4. *Pyrrhus*. Trag. N. P.

5. *Zenobia*. Trag. N. P.

RUTTER, JOSEPH. This author lived in the reign of King Charles I. and was a dependent on the family of Edward Earl of Dorset, lord chamberlain to the Queen, being tutor to his son. At the command of his patron, he undertook a translation of the first part of *The Cid*, from the French of Corneille, which, when executed, was so well approved of by the King, to whom it was shown, that, at His Majesty's own desire, the second part of the same piece was put into Mr. Rutter's hands, with an injunction to translate it, which he immediately obeyed. He besides wrote one original dramatic piece; so that the works of this kind which he has left behind him are,

1. *The Shepherd's Holiday*. Past. T. C. 8vo. 1635.

2. *Cid*. T. C. in Two Parts. 12mo. 1637, and 1640.

RYAN, LACY. This gentleman, though generally esteemed a native of Ireland, was born in the parish of St. Margaret, Westminster, about the year 1694. He was the son of Mr. Daniel Ryan, a tailor, and had his education at St. Paul's school, after which it was intended to bring him up to the law, for which purpose he was a short time with Mr. Lacy, an attorney, his godfather. He had

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once some thoughts of going to the East Indies with his brother (who died there 1719); but a stronger propensity to the stage prevailing, by the friendship of Sir Richard Steele, he was introduced into the Haymarket company, 1710, and was taken considerable notice of in the part of Marcus in *Cato*, during the first run of that play, in 1712, though then but eighteen years of age. He from that time increased in favour, arose to a conspicuous rank in his profession, and constantly maintained a very useful and even important cast of parts, both in tragedy and comedy. In his person he was genteel and well made; his judgment was critical and correct; his understanding of an author's sense most accurately just, and his emphasis, or manner of pointing out that sense to the audience, ever constantly true, even to a musical exactness. His feelings were strong, and nothing could give more honourable evidence of his powers as an actor, than the sympathy to those sensations, which was ever apparent in the audience when he thought proper to make them feel with him.

Yet, so many are the requisites that should go to the forming a capital actor, somewhat so very near absolute perfection is expected in those who are to convey to us the idea, at times, of even more than mortality, that, with all the above-mentioned great qualities, this gentleman was still excluded from the list of first-rate performers, by a deficiency in only one article, viz. that of voice.

It is probable that Mr. Ryan's voice might not naturally have been a very good one, as the cadence of it seemed always inclin-

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able to a sharp shrill treble; but an unlucky fray with some watermen, at the very earliest part of his theatrical life, in which he received a blow on the nose, which turned that feature a little out of its place, though not so much as to occasion any deformity, made an alteration in his voice also, by no means to its advantage; yet still it continued not disgusting, till, several years afterwards, being attacked in the street by some ruffians, who, as it appeared afterwards, mistook him for some other person, he received a brace of pistol bullets in his mouth, which broke some part of his jaw, and prevented his being able to perform at all for a long time afterwards; and though he did at length recover from the hurt, yet his voice ever retained a *tremulum* or quaver, when drawn out to any length, which rendered his manner very particular, and, by being extremely easy to imitate, laid him much more open to the powers of mimicry and ridicule, than he would otherwise have been. Notwithstanding this, however, by being always extremely perfect in the words of his author, and just in the speaking of them, added to the sensibility we before mentioned, an exact propriety in dress, and an ease and gentility of deportment on the stage, he remained even to the last a very deserved favourite with many; to which, moreover, his amiable character in private life did not a little contribute. And a very striking instance of the personal esteem he was held in by the public, showed itself on occasion of the accident we related above, at which time His late Royal Highness, Frederick Prince of Wales, contributed a very hand-

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some present to make him some amends for the injury he must receive from being out of employment; and several of the nobility and gentry followed the laudable example set them by His Royal Highness.

The following anecdote will serve to show that the profession of an actor is not always without serious inconvenience, and perhaps will display the character of a manager in no very amiable point of view. Between the years 1740 and 1750 a favourite nephew of poor Ryan died, and was to be interred at Poplar, near London. The survivor petitioned Rich to be excused from playing on that night; but the tyrant was inexorable. The funeral therefore was appointed at an early hour, that sufficient time might be gained for our author's return to the theatre. Unluckily, however, the undertakers were so dilatory, that the mourner could only attend the remains of the deceased as far as the chapel door, where he dropped a silent tear over them, that was long remembered by the spectators of this distressful occurrence.

The friendship subsisting between him and his great theatrical contemporary Mr. Quin, is well known to have been inviolable, and reflects honour on them both. That valuable and justly-admired veteran of the English stage, even when he had quitted it as to general performance, did, for some years afterwards, make an annual appearance in his favourite character of Sir John Falstaff, for the benefit of his friend Mr. Ryan; and when, at last, he prudently declined hazarding any longer that reputation which he had in so many hardy campaigns nobly purchased, by adventuring into the

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field under the disadvantages of age and infirmity, yet, even then, in the service of that friend, he continued to exert himself; and, when his person could no longer avail him, he, to speak in Falstaff's language, *us'd his credit*; yea, and so *us'd it*—that he has been known, by his interest with the nobility and gentry, to have disposed, in the rooms of Bath, among persons who could very few of them be present at the play, of as many tickets for Mr. Ryan's benefit as have amounted to an hundred guineas.

Indeed, all Mr. Ryan's connections were such as served to show how far he preferred the society of worthy men to that of more fashionable characters. He is known to have been a great walker; and when he meditated a sally of unusual length, as often as he could he would prevail on the late Mr. Gibson, of Covent Garden theatre, to be his companion. But much exercise not exactly suiting the disposition and rotundity of this gentleman (who chose a book and his ease before a stock of health purchased at the rate of such unmerciful agitation), he was rarely to be tempted further than the outskirts of London. Were it our task to describe Mr. Gibson as an actor, justice would compel us to allow that his mode of utterance (an habitual defect) threw every line he pronounced, as Timon says, "into strong shudders and immortal agues." Yet we should likewise add, that he was never absurd or ridiculous in his deportment, unless when driven by the tasteless obstinacy of Mr. Rich into parts from which no man, however skilful, could escape with reputation. On this account, his performance of *Aper*, in the tragedy

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of *Dioclesian*, would have forced a laugh from the tortured regicide expiring on a wheel. But,

——"cur inficiatus honora
"Arcuerim fama?"

In a few characters of age and simplicity, he was at once natural and affecting. We must likewise add, that his understanding was sound, his reading extensive; and, what should outweigh all other eulogiums, his temper was benevolent, and his integrity without a blemish. He died in the year 1771, during one of his annual excursions to Liverpool, where he had been long the decent manager of a summer theatre, first raised into consequence by himself, and licensed at his own personal solicitation. After the death of an intimate friend, he bequeathed the greater part of his fortune, amounting to upwards of eight thousand pounds, which his prudence had accumulated, to the poor of the town already mentioned. His tomb in one of the churches there is marked by a few of Mr. Garrick's lines; but the worth of the deceased might have entitled him even to the lasting honour which an epitaph by Dr. Johnson would certainly have conferred. Perhaps, on future inquiry, Mr. Gibson will take his place in this work as the author, at least as the alterer, of some dramatic performance. Yet there may be readers singular enough to think that his good qualities alone were sufficient to authorize our notice of him in these contracted annals of the stage, and under the article appropriated to his friend Mr. Ryan, who, at length, in the 68th year of a life, fifty years of which he had spent in the service and entertainment of the public, paid the great debt to

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nature at Bath, to which place he had retired for his health, the 15th of August 1760.

What entitles him to a niche in this work is, his having given to the stage a little dramatic piece, of one act, entitled

The Cobbler's Opera. 8vo. 1729.

RYDER, THOMAS, is said to have been born at Nottingham, where his father, whose name was Darley, was a printer, to which business he had brought up his son; but who resigned the typographical for the mimic art, and having practised in the country, particularly York, made his first appearance on the Irish stage, in Captain Plume (*Recruiting Officer*), Dec. 7, 1757, then under the management of Mr. Sheridan: and was afterwards engaged by the succeeding manager, Mr. Brown, at a handsome salary; when he performed all the first comic parts, with Mrs. Abington. He commenced manager after the death of Mr. Mossop, in 1771, and both these gentlemen held the reins about the same length of time. Mossop became director in 1761, Ryder finished his reign in 1782, and both experienced the vicissitudes attending Irish managements, during their ten years' government. The latter was more successful in his onset, having derived considerable assistance from an unexpected prize in the lottery. This fortunate ticket was lying for several weeks neglected, till at last Mrs. Ryder, meeting with it accidentally at her toilet, reminded her husband of it, who made inquiry, both to his surprise and satisfaction. The theatre in Fishamble Street was now opened in opposition to him by Messrs. Vandermere, Waddy, &c.; however, he got the better of a spirited contest, though chiefly

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owing to a manœuvre. [See art. GOVERNESS, in Vol. II. p. 269.] Notwithstanding these smiles of fortune, extravagance soon rendered him a distressed man. He kept his carriage, a splendid equipage, his country-house, &c. He began to build a most elegant town-house, on which he expended four thousand pounds; and which, having been afterwards sold, unfinished, for about six hundred, very justly bore the name of *Ryder's Folly*. The business of a printer he for some time added to that of an actor, and set up a theatrical newspaper, which was published three times a week; he also printed some of the plays in which he performed himself, altering his characters, and adapting them to his own taste and humour. Pecuniary embarrassments at length rendered him incapable of paying his performers their salaries, and this naturally occasioned green-room disturbances; and one night that the play was commanded by the Lord Lieutenant, on the appearance of his Excellency, and when the bell rung for the curtain to rise, Mr. Clinch, one of his players, came on the stage, and informed the audience, that the company would no longer perform, as they had been for some time without receiving their money. His Excellency and suite accordingly departed, and, to add to the insult, the play was *then* performed. At this time Mr. Ryder was just recovered from a severe fit of illness, and still kept his room; but, on being acquainted with this singular event, he advertised, that, ill as he still was, he would appear on the stage, and lay before the public the whole circumstances. The night was fixed for his benefit; and when he came out, his pallid

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countenance so moved the audience, that they called to the prompter for a chair for him. Ryder then read several papers, for he could not, he said, trust to his memory; when it appeared, that they who were the most clamorous had the least cause for complaint. The play did not begin till almost nine o'clock; and each performer, on his or her appearance, was received with either applause or disapprobation, according to the manager's report. Mr. Owenson wished to have replied to Mr. Ryder, but was not permitted. Mr. Vandermere, in consequence of this business, withdrew himself from the theatre. The poor manager still endeavoured to entertain the public. At this time, in order to prevent any rivalry, he rented both theatres, Smock Alley and Crow Street, the latter of which he kept open; but not being able to discharge some arrears of the former, he was persuaded to give it up; and soon found an opponent in Mr. Daly, who being too powerful for him, bankruptcy ensued, and he was at length obliged to become one of Daly's company; but with extraordinary privileges, particularly that he was to play only *what* and *when* he pleased, and that he was to choose whatever character he liked in every new piece. In the season of 1787, he made his first appearance at Covent Garden in Sir John Brute (*Provoked Wife*). As he played the character in a different style from that in which it had been generally represented, the critics were divided in their opinion, but in other characters they acknowledged his merit. In low comedy he was excellent, and justly admired. He died at Sandy Mount, Dublin, November 26, 1791, and

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was buried in the churchyard of Drumcondra.

His dramatic pieces are,

1. *Like Master like Man*. C. 12mo. 1770.
2. *Such Things have been*. Int. 1789. N. P.

RYLEY, SAMUEL WILLIAM. This gentleman, in the year 1793, had some concern in the liquor-trade at Manchester, which terminated unfavourably in the beginning of 1794; since which time, we believe, he has been principally on the stage. He is author of an entertainment, or lecture, under the title of *New Brooms!* similar to Collins's *Evening Brush*, which he has occasionally delivered in various parts of the kingdom, but chiefly in Lancashire. The songs of this entertainment, with others, have been published in one volume 12mo. at Huddersfield, but without any date. The same volume also contains the following dramatic pieces:

1. *The Civilian; or, The Farmer turn'd Footman*. Mus. F. 1792.
2. *Roderic Random*. Com. Op. 1793.

In 1808 Mr. Ryley published an entertaining work, in three vols. 12mo. called *The Itinerant; or, Genuine Memoirs of an Actor*; in which he has very forcibly painted, from experience, the miseries incident to the life of a strolling player.

RYMER, THOMAS, was born in Yorkshire, and educated at the university of Cambridge, but in what college we know not. On his settling in London, he became a member of the society of Gray's Inn, and, in 1692, succeeded Mr. Shadwell as historiographer to King William III. He was a man of great learning and a lover of poetry; but, when he sets up for a

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critic, seems to prove that he has very few of the requisites for that character; and was indeed almost totally disqualified for it, by his want of candour. The severities which he has exerted, in his *View of the Tragedies of the last Age*, against the inimitable Shakspeare, are scarcely to be forgiven, and must surely be considered as a kind of sacrilege committed on the *Sanctum Sanctorum* of the Muses: and that his own talents for dramatic poetry were extremely inferior to those of the persons whose writings he has with so much rigour attacked, will be apparent to any one who will take the trouble of perusing one play, which he has given to the world, entitled

Edgar. Trag. 4to. 1678.

But, although we cannot subscribe either to his fame or his judgment as a poet or critic, yet it cannot be denied that he was a very excellent antiquary and historian. Some of his pieces relating to our constitution are remarkably good; and his well-known, valuable, and most useful work, entitled *The Fœdera*, printed in seventeen volumes in folio, will stand an everlasting monument of his worth, his indefatigable assiduity, and clearness of judgment as an historical compiler. He died on the 14th day of December 1713, and was buried in the parish-church of St. Clement's Danes.

RYVES, ELIZABETH, was the author of three dramatic pieces, viz.

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1. *The Prude*. C. O. 8vo. 1777.
2. *The Triumph of Hymen*. M. 8vo. 1777.
3. *The Debt of Honour*. Com. N. P.

This lady, who possessed great literary talents, died of disappointment and neglect, at her lodgings in Store Street, in April 1797. She is supposed to have been the author of *The Hermit of Snowdon*. Her poetical compositions are distinguished by vigour, taste, and even an air of originality. She was well acquainted with Italian and French literature, and had made no small progress in the classics. She translated from the French, Rousseau's *Treatise on the Social Compact*, and many other works of acknowledged merit, and was thought by many to have been employed several years in conducting the historical department of Dodsley's *Annual Register*; but we believe that was not the case. A writer in *The Gentleman's Magazine* has said of her, "A woman more benevolent God never created. When her affairs were in a most poetical posture (as indeed they often were, for she managed them but inconsiderately), and she lodged in an obscure part of the city, she would spend her last shillings, herself unprovided with a dinner, in the purchase of a joint of meat for a starving family that occupied the floor above her;" yet, it seems, she herself was forsaken on her death-bed!

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S. E. These initial letters are prefixed to a piece which appears to have been ascribed to Shakspeare, though at that time con-

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sidered as an imposition, contrived with a view to promote the sale of the book. Yet there appears a degree of inconsistency in the story,

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as Shakspeare's Christian name was too universally known to admit of any imposition under false initials, or for any one to mistake E. S. for William Shakspeare. The title of the piece is

Cupid's Whirligig. C. 4to. 1607. Phillips and Winstanley have committed a mistake in regard to this play, by attributing it to Mr. Thomas Goff, whose genius and manner of writing were as opposite to comedy as light to darkness; and still more so, if possible, to that ludicrous turn which runs through great part of this piece, and is particularly conspicuous in the epistle dedicatory.

S. J. We find two dramatic pieces with these initials in the title-page, Coxeter, in consequence of some lines written by Mr. Stanley, seems of opinion that the *Filli di Sciro* was translated by Sir Edward Sherbourne; yet, as the initials affixed to the piece do not agree with that gentleman's name, and correspond perfectly with that of James Shirley, we are rather inclined to ascribe them to him. They are called,

1. *Filli di Sciro*; or, *Phillis of Scyros*. Past.

2. *Prince of Prig's Revels*. C.

S. S. These initials only stand in the title-page of one play, written, or at least printed, in the reign of King James I.; nor do we find any known author of that period with whose name these letters correspond. The play is entitled

The Honest Lawyer. C. 4to. 1616.

S. T. These initials are affixed to the following pieces:

1. *Youth's Tragedy*. Poem. 4to. 1671.

2. *Youth's Comedy*. Dr. Poem. 8vo. 1680.

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SACKVILLE, THOMAS, LORD BUCKHURST. This noble author, who from a private gentleman was before his death advanced to a very high rank both in honour, fame, and fortune, was son of Richard Sackville, Esq. of Buckhurst, in the parish of Withiam, in Sussex, at which place our author was born, in the year 1536. His mother's name was Winifred, the daughter of Sir John Bruges, some time Lord Mayor of London. From his childhood he was distinguished for a liveliness of wit and manliness of behaviour. He received the first part of his university education at Hart Hall, Oxford, yet took no degree there, but removed to Cambridge, where he did not reside long, but had the degree of master of arts conferred on him. He afterwards entered himself a student in the Temple, and at an early time of life was called to the bar. Here it was, probably, that his friendship and intimacy commenced with Mr. Thomas Norton, in conjunction with whom he wrote a tragedy, entitled

Ferrex and Porrex. T. 8vo. N. D. [1571.]

It had been before surreptitiously printed under the title of

Gorboduc. 4to. B. L. [1565.]

This piece, in its original form, of which Mr. Norton wrote the first three acts, and Mr. Sackville the last two, was performed by the gentlemen of the Inner Temple at Whitehall, before Queen Elizabeth, on the 18th of January 1561, long before Shakspeare appeared on the stage, and when Mr. Sackville was only in his twenty-sixth year.

Although the sprightliness of Mr. Sackville's genius had thus induced him to dedicate some of

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his hours to poetry and pleasure, yet history was his favourite study, more especially that of his own country, in consequence of which he had formed a design of a kind of *Biographia Illustrum Virorum*, or the lives of several great personages in verse, of which some specimens are printed in a book published in 1550, called *The Mirror for Magistrates*, the induction to which is wholly his own.

This design, however, Mr. Sackville had not leisure or opportunity to pursue; for his great abilities being distinguished at court, he was called forth into such a continued connexion with public affairs, as left him no time for the execution of any of his literary plans. In the fourth and fifth years of Queen Mary, we find his name on the parliamentary lists; and in the fifth of Queen Elizabeth, anno 1564, when his father was elected knight of the shire for Sussex, he was returned as one of the members for Buckinghamshire. Not long after this, however, he went abroad to travel, and was detained for some time prisoner at Rome; but his liberty being procured him, he returned to England, to take possession of a very large inheritance, which, by his father's death, in 1566, devolved to him.

On his return, he was knighted in 1567, in the Queen's presence, by the Duke of Norfolk, and at the same time promoted to the dignity of the peerage by the title of Baron Buckhurst. His Lordship was of so profuse a temper, that though his income was a very large one, yet his fondness for magnificence and expense would not permit him to live within it, and sometimes subjected him to considerable inconveniences. The

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Queen's frequent admonitions on this subject, however, at length made some impression on him, and induced him to become more careful of his affairs.

In 1573 his royal mistress sent him ambassador to Charles IX. King of France, to congratulate that prince on his marriage with the Emperor Maximilian's daughter, and on other important affairs; where he was received and entertained with all those honours which were due to his own merit, and the dignity of his sovereign.

In 1574 we find his name mentioned as one of the peers who sat on the trial of Thomas Howard, Duke of Norfolk, who was condemned and executed for being concerned in a plot for recovering the liberty of Mary Queen of Scots, at which time he was also in the privy-council. He was nominated one of the commissioners for the trial of that unhappy Queen herself; and though it does not appear that he was present at her condemnation at Fotheringay Castle, yet, after the confirmation of her sentence, he was the person made choice of, on account of his address and tenderness of disposition, to bear the unhappy tidings to her, and see the decree put in execution.

In 1567 he went ambassador to the States-general, to accommodate differences in regard to some remonstrances they had made against the conduct of the Earl of Leicester. This commission he executed with the utmost fidelity and honour; yet by it he incurred the displeasure of Lord Burleigh, whose influence with the Queen occasioned him not only to be recalled, but confined to his house for nine months. On the death of Lord Leicester, however, his interest at

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court was renewed; he was made knight of the garter, was one of the peers who sat on the trial of the Earl of Arundel, and was joined with Lord Burleigh in the promoting a peace with Spain; in consequence of which a treaty was renewed with the States-general, which, as Lord Burleigh then lay sick, was negotiated solely by Lord Buckhurst; whereby the Queen, besides other advantages, was eased of a charge of at least 120,000*l.* per annum; which, according to the value of money then, was not much less than equal to half a million now.

On Dec. 17, 1591, he was, in consequence of several letters from the Queen in his favour, elected chancellor of the university of Oxford, in opposition to the Earl of Essex, and incorporated master of arts; and on Lord Burleigh's death, the Queen, as a just reward for his merits, for the service he had done his country, and the vast sums he had expended, was pleased to constitute him lord high treasurer.

In the succeeding year he was joined in a commission with Sir Thomas Egerton and Lord Essex for negotiating affairs with the senate of Denmark. When the last-named nobleman and his faction dispersed libels against the Queen concerning the affairs of Ireland, Lord Buckhurst engaged in Her Majesty's vindication; and when at last that poor, misguided, rash, unhappy favourite was, with his friend Southampton, brought to trial, this nobleman was constituted lord high steward on the occasion.

After the death of the Queen, her successor King James I. who, even before his arrival in England, had the highest sense of Lord Buckhurst's services and great abi-

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lities, renewed his patent for life as lord high treasurer, and in the ensuing year created him Earl of Dorset, and appointed him one of the commissioners for executing the office of earl marshal.

He did not, however, very long enjoy these additional honours, for on the 19th of April 1608 he died suddenly, at the council-table, Whitehall; and on the 26th of May following was interred with great solemnity in Westminster Abbey, his funeral sermon being preached by the famous Dr. Abbot, at that time his chaplain, but afterwards Archbishop of Canterbury.

The suddenness of his death afforded some little grounds for conjecture and suspicion; but those were immediately put a stop to, when, on opening his head, the cause of his disease was found to be a *hydrocephalus*, or little bags of water collected about the brain, which by sudden bursting must necessarily occasion the catastrophe that followed.

His character as a statesman and a man we need not expatiate on, as the chronicles of our own national affairs during his time are all lavish in his praise. As a writer (in which light, however, it is probable he would have shone with superior brilliance, had not matters of much more material importance stopped his pen) we have but few remains of him left; yet, concerning what we have, we cannot better guide the judgment of our readers with respect to them, than by repeating the character given of his *Ferrex* and *Porrex*, by that elegant writer and acknowledged judge of literature, Sir Philip Sidney. "It is
" (says he) full of stately speeches,
" well-sounding phrases, climbing
" to the height of Seneca's style,
" and as full of notable morality,

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" which it doth most delightfully
 " teach, and so obtain the very end
 " of poetry."

Wood says, he was buried at Withiam above mentioned; but our antiquary is mistaken.

SADLER, ANTHONY, D.D. This gentleman was son of Thomas Sadler, of Chilton, in Wiltshire, Esq. at which place he was born towards the beginning of the reign of James I. At seventeen years of age, viz. in the Lent term of the year 1627, he was entered batler of St. Edmund's Hall, in Oxford, and, in 1631, was admitted to the degree of bachelor of arts, and received into holy orders; soon after which he became chaplain to a gentleman in Hertfordshire, his namesake, and most probably a relation. Towards the beginning of the civil war he was curate of Bishopstoke, in Hampshire, and was afterwards chaplain to Letitia, Dowager Lady Paget; till at length, in the year 1654, being presented to the living of Compton Hanway, in Dorsetshire, he was refused to pass by the *Triers*, which was the occasion of a troublesome contest between him and those gentlemen. Soon after this he was made vicar of Mitcham, in Surrey. But, indeed, he seems to have been a man of a turbulent disposition, for we find him, in the year 1664, engaged in a violent quarrel with one Robert Cramer, a merchant of London, but an inhabitant of Mitcham, of whose behaviour he complains, in a little pamphlet of one sheet in quarto, entitled *Strange News indeed from Mitcham, in Surrey*. After this, however, he took the degree of doctor of divinity, and was appointed one of His Majesty's chaplains extraordinary, in which rank we imagine he continued till

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his death, which happened about the year 1680, and the 70th of his age. He was no very voluminous writer, but has left one small dramatic piece behind him, written on a loyal occasion, but which we imagine, from a circumstance in the title-page, was never represented. It is entitled

The Subjects' Joy for the King's Restoration. M. 4to. 1660.

SADLER, J. was of Emmanuel College, in Cambridge. He was the author of the following play, which is ascribed to him on the authority of Archbishop Sancroft, who had subscribed the name of the writer to a copy of it in the library of the aforesaid college. It is called

Masquerade du Ciel. M. 4to. 1640.

SADLER, THOMAS, appears to have been a Shropshire man; there being in print a volume of poems published at Salop, wherein is contained

The Merry Miller; or, The Countryman's Ramble to London. F. 8vo. 1766.

ST. JOHN, HON. JOHN, was brother to the late and uncle to the present Lord Viscount Bolingbroke. This gentleman was many years surveyor of the crown lands; and in 1787 published, in 4to. *Observations on the Land Revenue of the Crown*, a very well written book. His claim to notice in this work, however, rests on two dramatic productions, viz.

1. *Mary Queen of Scots.* T. 8vo. 1789.

2. *Island of St. Marguerite.* O. 8vo. 1789.

Mr. St. John died Oct. 8, 1793.

ST. SERFE, SIR THOMAS. This title Jacob has given to a gentleman whom neither Langbaine nor Gildon has dignified with any

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thing but his plain name. He was a native of North Britain; and it appears, by the dedication of a play which he wrote, and will be presently mentioned, that he was in the King's service in the North of Scotland in the times of the troubles, though in what post is not mentioned; yet it is evident that he ventured his person on a service of considerable danger, no less than that of a spy, from the following four lines which Coxeter has quoted concerning him from *The Covent Garden Drollery*, 8vo. 1672, p. 84, viz.

"Once like a *pedlar* they * have heard thee brag,
 "How thou didst cheat their sight, and save thy craig;
 "When to the great Montross, under pretence
 "Of godly *bukes*, thou broughtst *intelligence*."

The title of the above-mentioned play, the groundwork of which, however, is borrowed from the Spanish, is

Tarugo's Wiles. C. 4to. 1668. Langbaine gives it a good character; and among the poems of the Earl of Dorset will be found one in compliment to *Sir Thomas St. Serfe*, on its publication: whence we may gather, that he had been honoured with a knighthood, though in the title-page of his play he is called Thomas St. Serfe, Gent.

SAMPSON, WILLIAM. All we can trace relating to this author is, that he lived in the reign of King Charles I. and was for some time retained in, and a dependent on, the family of Sir Henry Willoughby, of Richley, in Derbyshire. He was the author of,

1. *The Vow Breaker*. T. 4to. 1636.

* The Covenanters.

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2. *The Widow's Prize*. C.N.P. He was also assistant to Mr. Markham, in the composition of his tragedy of

Herod and Antipater. 4to. 1622.

SANDERS, CHARLOTTE, has written,

1. *The Little Gamester*. D.

2. *The Bird's Nest*. D.

both of which she introduced in a book for young persons, called *The Little Family*, 12mo. 1797.

SANDFORD, MR. In Mears's catalogue the following play is ascribed to a person of this name:

The Female Fop; or, *The False One fitted*. C. 8vo. 1724.

SANDYS, GEORGE. This very accomplished gentleman was a younger son of Edwin, Archbishop of York, and was born at Bishoptorp, in that county, in 1577. At eleven years of age he was sent to the university of Oxford, where he was matriculated of St. Mary's Hall. In the year 1610, remarkable for the murder of that great and good prince, Henry IV. of France, Mr. Sandys set out on his travels, and, in the course of two years, made a very extensive tour, having not only travelled through several parts of Europe, but also visited many cities and countries of the East under the Turkish empire, as Constantinople, Greece, Egypt, and the Holy Land; after which, taking a view of the remote parts of Italy and the islands adjoining, he went to Rome, where he met with one Nicholas Fitzherbert, his countryman, and formerly his fellow-student, by whom he was shown all the antiquities of that once renowned city. From thence he went to Venice, and being by this time very greatly improved, and become not only a perfect scholar but a complete gentleman, he returned

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to his native country, where, after properly digesting the observations he had made, he published an account of his travels in folio, which is held in very considerable estimation. He had also an inclination for poetry; his exercises in which, however, seem to have been mostly on religious subjects, except his translation of Ovid's *Metamorphoses*. He also paraphrased the Psalms, and has left behind him a translation, with notes, of one sacred drama, written originally by Grotius, under the title of *Christus Patiens*, and which Mr. Sandys, in his translation, has called

Christ's Passion. T. 8vo. 1640; 8vo. 1687.

There are but few incidents known concerning our author, but all the writers who have mentioned him agree in bestowing on him the character, not only of a man of genius, but of singular worth and piety. For the most part of his latter days he lived with Sir Francis Wenman, of Coswell, near Witney, in Oxfordshire, to whom his sister was married; probably choosing that situation in some measure on account of its proximity to Burford, the retirement of his intimate acquaintance and valuable friend Lucius, Lord Viscount Falkland. He died, however, at the house of his nephew, Sir Francis Wyat, at Bexley, in Kent, in 1643; and was interred in the chancel of that parish-church.

He had no monument erected to his memory; but various writers have handed down the following inscription, as one that was due to his merit:

“Georgius Sandys, poetarum Anglorum
sui sæculi princeps.”

And the high commendations given of him by the above-mentioned in-

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genious nobleman, in a copy of verses addressed to Grotius on his *Christus Patiens*, are a most honourable tribute to, and an immortal record of, our author's great worth and abilities.

SARGENT, JOHN. Of this gentleman we only know that he is author of

The Mine. D. P. 4to. 1785.

SAVAGE, J. was the translator of

Celestina. T. C. 8vo. 1707.

SAVAGE, RICHARD, one of the most remarkable characters that we have met with in all the records of biography. He was the unfortunate son of the most unnatural of mothers, Anne, Countess of Macclesfield, who confessed that her husband, the Earl of Macclesfield, was not the father of the child, but that he was adulterously begotten by the Earl of Rivers, whose name was Savage. This declaration she voluntarily made, anno 1697 (on the 16th day of January in which year our author was born, in Fox Court, Holborn, and was christened on the 18th, under the names of Richard Smith), in order to procure a separation from her husband, with whom she had lived, for some time, on very uneasy terms. As to the truth of the fact, there was no doubt made of it; for Lord Rivers acquiesced in her declaration, and appeared, by the measures he took to provide for him, to consider the child as his own. But Lady Macclesfield, who was certainly his mother, whoever was the father, had other, and less natural, sentiments, with respect to the duty which all parents owe to their offspring. Strange as it may appear, the Countess looked upon her son, from the moment of his birth, with a kind of resentment and abhorrence. She resolved to

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disown him, and therefore committed him to the care of a poor woman, whom she directed to educate him as her own, enjoining her never to inform him who were his real parents.

The hapless infant, however, was not wholly abandoned. The Lady Mason, mother to the Countess, took some charge of his education, and placed him at a grammar-school near St. Albans, where he went by the name of his nurse.

While he was at this school, his father, the Earl of Rivers, was seized with a distemper which threatened his life; and, as he lay on his death-bed, he was desirous of providing for *this*, among *others* of his natural children. Accordingly he sent to the Countess, to inquire after her son; and she had the monstrous cruelty to *declare him dead!* The Earl, not suspecting that there could exist in nature a mother who could thus causelessly ruin her child, without procuring any advantage to herself by so doing, believed her wicked report; and thereupon bestowed upon another the sum of six thousand pounds, which he had before bequeathed to his son by Lady Macclesfield.

This unnatural woman did not stop here in her enmity to, and even persecution of, her son. She formed a scheme, on his quitting the above-mentioned school, to have him kidnapped away to the Plantations; but this contrivance was, by some accident, defeated. She then hatched another device, with the view of burying him in poverty and obscurity for the remainder of his days, and had him placed with a shoemaker in Holborn. In this station, however, he did not long continue; for his nurse dying, he went to take care of the effects of his supposed mo-

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ther, and found in her boxes some of Lady Mason's letters to the good woman, which informed young Savage of his birth, and the cause of its concealment.

From the moment of this discovery, it was natural for him to grow dissatisfied with his station and employment in Holborn. He now conceived he had a right to share in the affluence of his real mother, and therefore he directly, and perhaps indiscreetly, applied to her, and made use of every art to awaken her tenderness and attract her regard. But in vain did he solicit this unfeeling parent; she avoided him with the utmost precaution, and took measures to prevent his ever entering her house on any pretence whatever.

Savage was at this time so touched with the discovery of his birth, that he frequently made it his practice to walk in the evening before his mother's door, in the hope of seeing her by accident; and often did he warmly solicit her to admit him to see her; but all to no effect—he could neither soften her heart, nor open her hand.

Meantime, while he was assiduously endeavouring to rouse the affections of a mother, in whom all natural affection was extinct, he was destitute of the means of support, and reduced to the miseries of want. We are not told by what means he got rid of his obligation to the shoemaker, or whether he ever was actually bound to him; but we now find him very differently employed, in order to procure a subsistence. In short, the youth had parts, and a strong inclination toward literary pursuits, especially poetry. Necessity, however, first made him an author; and he was very oddly initiated

into the mysteries of the press by a little poem on a very singular subject for such a person as our young author to meddle with; viz. the famous Bangorian controversy, then warmly agitated by the polemical writers of that time.

This was, however, but a crude effort of uncultivated genius, of which the author was afterwards much ashamed. He then attempted another kind of writing; and, at only eighteen years of age, offered a comedy to the stage, entitled *Woman's a Riddle*, which was refused by the players; for, in fact, the piece was not Savage's property, it not being his own performance, but the work of a lady who had translated it from the Spanish, and given Savage a copy of it: the story is circumstantially related in our third volume, under the above-mentioned title of this play. Two years after this, he wrote *Love in a Veil*, borrowed likewise from the Spanish, but with little better success than before; for it was acted so late in the year, that the author received scarcely any other advantage from it than the acquaintance of Sir Richard Steele, and Mr. Wilks, the celebrated comedian, by whom he was pitied, countenanced, and relieved. The former espoused his interest with the most benevolent zeal, declaring that the inhumanity of his mother had given him a right to find every good man his father. Steele proposed to have established him in a settled scheme of life, and to have married him to a natural daughter of his, on whom he intended to bestow a thousand pounds; but Sir Richard conducted his own affairs so badly, that he found too much difficulty in raising so considerable a sum; on which account the marriage was delayed.

In the mean time some officious person informed the good-natured knight, that his intended son-in-law had ridiculed him; which, whether true or not, so provoked Sir Richard, that he withdrew his friendship from Savage, and never afterwards admitted him into his house.

Mr. Wilks, however, still remained in his interest; and even found means to soften the heart of Savage's mother, so far as to obtain from her the sum of fifty pounds, with a promise of further relief for this her outcast offspring; but we do not find that this promise was performed.

Being thus obliged to depend on Mr. Wilks, he became an assiduous frequenter of the theatres; and thence the amusements of the stage took such possession of his mind, that he was never absent from a play in several years.

In 1723 he brought on the stage his tragedy of *Sir Thomas Overbury*; in which he himself performed the principal character; but with so little reputation, that he used to blot his name out of the dramatis personæ, whenever any of the printed copies of the play fell into his hands. The whole profits of this performance, from the acting, printing, and the dedication, amounted to about 200*l*. The celebrated Aaron Hill was of great service to him in correcting and fitting this piece for the stage and the press; and extended his patronage and good offices still further. Savage was, like many other wits, a bad manager, and was ever in distress. As fast as his friends raised him out of one difficulty, he sunk into another; and when he found himself greatly involved, he would ramble about like a vagabond, with scarcely a shirt on his

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back. He was in one of these situations all the time wherein he wrote his tragedy above mentioned; without a lodging, and often without a dinner: so that he used to scribble on scraps of paper picked up by accident, or begged in the shops which he occasionally stepped into, as thoughts occurred to him, craving the favour of the pen and ink, as it were just to take a memorandum.

Mr. Hill also earnestly promoted a subscription to a volume of Miscellanies, by Savage; and likewise furnished part of the poems of which the volume was composed. To this miscellany Savage wrote a preface, in which he gives an account of his mother's cruelty, in a very uncommon strain of humour.

The profits of his tragedy and his miscellanies together, had now, for a time, somewhat raised poor Savage, both in circumstances and credit; so that the world just began to behold him with a more favourable eye than formerly, when a misfortune befel him, by which not only his reputation but his *life* was endangered.

On the 20th of November 1727, Mr. Savage came from Richmond, whither he had for some time retired, in order to pursue his studies without interruption; and accidentally meeting with two acquaintances, whose names were Marchant and Gregory, he went in with them to a coffee-house, where they sat drinking till it was late. He would willingly have gone to bed in the same house, but there was not room for the whole company, and therefore they agreed to ramble about the streets, and divert themselves with such incidents as should occur, till morning. Happening to discover a

light in a coffee-house near Char-

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ing Cross, they went in and demanded a room. They were told the next parlour would be empty presently; as a company were then paying their reckoning, in order to leave it. Marchant, not satisfied with this answer, abruptly rushed into the room, and behaved very rudely. This produced a quarrel; swords were drawn, and in the confusion one Mr. James Sinclair was killed. A woman servant likewise was accidentally wounded by Savage, as she was endeavouring to hold him.

Savage and his companions, being taken into custody, were tried for this offence, and both he and Gregory were capitally convicted of murder. Savage pleaded his own cause, and behaved with great resolution; but it was too plainly proved, that he gave Sinclair his death's wound, while Gregory commanded the sword of the deceased.

The convicts, being reconducted to prison, were heavily ironed, and remained with no hopes of life but from the royal mercy; but, can it be believed? *this* his own mother (yes, it may be believed of *her*) endeavoured to intercept. She was now in hopes of entirely getting rid of him for ever; and that the last chance for his life might be totally turned against him, she had the horrible inhumanity to prejudice the Queen against him at this critical juncture, by telling Her Majesty the most malicious stories, and even downright falsehoods, of her unhappy son; which so far answered her diabolical purpose, that for a long while the Queen totally rejected all petitions that were offered to her in favour of this unhappy man.

At length, however, compassion

raised him a friend, whose rank and character were too eminent to fail of success: this was the amiable Countess of Hertford, afterwards Dutchess of Somerset, who laid before the Queen a true account of the extraordinary story and sufferings of poor Savage; and, in consequence of such seasonable and powerful interposition in his favour, he was soon after admitted to bail; and in March 1728 he pleaded the royal pardon, to which also the petition delivered to His Majesty by the Lord Tyrconnel, and the solicitations in his behalf made to Sir R. Walpole by Mrs. Oldfield, were not a little conducive.

Though misfortune made an impression on the mind of the indiscreet Savage, it had not sufficient weight with him to produce a thorough change in his life and manners. He seems to have been fated to be wretched throughout the whole of his life. He had now recovered his liberty, but he had no means of subsistence. The lucky thought now struck him (lucky indeed, had he known how to have improved it to the most advantage), that he might *compel* his mother to do something for him, and extort from her, by a lampoon, what she refused to natural affection. He threatened, that he would severely expose her, and the expedient proved successful. Whether shame prevailed with her, or whether her relations had more delicacy than herself, is not very clear; but the event might have made Savage happy for the remainder of his days, had he possessed but common prudence. In short, Lord Tyrconnel received him into his family, treated him upon an equal footing, and allowed him 200*l.* a year.

Savage was now, for once, on the top of Fortune's wheel; but, alas! his head soon grew giddy, his brain turned, and down he came headlong, with such a fall as he never could recover. For some time he lived with his noble friend in the utmost ease and affluence; and the world seemed to smile upon him, as though he had never experienced the slightest of its frowns. This interval of prosperity furnished him with opportunities of enlarging his knowledge of human nature, by contemplating life from its highest gradation to its lowest; and in this gay period of his days he published *The Wanderer*, a moral poem, which was approved by Mr. Pope, and which the author himself considered as his masterpiece. It was addressed to the Earl of Tyrconnel, with the highest strains of panegyric. These praises, however, in a short time, he found himself inclined to retract, being discarded by the nobleman on whom he had bestowed them.

The cause assigned by his Lordship, for withdrawing his protection from this ill-fated man, was, that Savage was guilty of the most abandoned behaviour, introducing company into his house, with whom he practised the most licentious frolics, and committed all the outrages of drunkenness: moreover, that he pawned or sold the books of which his Lordship had made him a present, so that he had often the mortification to see them exposed to sale upon stalls. On the other hand, Savage alleged, that Lord Tyrconnel quarrelled with him, because he would not subtract from his own luxury what he had promised to allow him; but this is by no means probable. Our author's known character

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pleads too strongly against him ; for his conduct was ever such as made all his friends, sooner or later, grow weary of him ; and even forced most of them to become his enemies.

Being thus once more turned adrift upon the world, Savage, whose passions were very strong, and whose gratitude was very small, became extremely diligent in exposing the faults of Lord Tyrconnel ; and he, moreover, now thought himself again at liberty to take his revenge upon his mother. Accordingly, he wrote *The Bastard*, a poem, remarkable for the vivacity in the beginning, where he finely enumerates the imaginary advantages of base birth, and for the pathetic conclusion, wherein he recounts the real calamities which he suffered by the crime of his parents. The reader will not be displeased with a transcript of some of the lines in the opening of the poem, as a specimen of this writer's spirit and manner of versification :

- " Blest be the bastard's birth ! through
wondrous ways
" He shines eccentric like a comet's
blaze.
" No sickly fruit of faint compliance he ;
" He ! stamp'd in Nature's mint with
ecstasy !
" He lives to build, not boast, a gen'rous
race ;
" Not tenth transmitter of a foolish face.—
" He, kindling from within, requires no
flame,
" He glories in a bastard's glowing name.
" —Nature's unbounded son, he stands
alone,
" His heart unbiass'd, and his mind his
own.
" —O mother ! yet no mother !—'t is
to you
" My thanks for such distinguish'd claims
are due."

This poem had an extraordinary sale ; and its appearance happen-

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ing at the time when his mother was at Bath, many persons there took frequent opportunities of repeating passages from *The Bastard* in her hearing ; so that she was obliged to fly the place, and take shelter in London.

Some time after this, Savage formed the resolution of applying to the Queen ; who having once given him life, he hoped she might further extend her goodness to him, by enabling him to support it. With this view he published a poem on her birth-day, which he entitled *The Volunteer-Laureat*. He had not, at that time, one friend to present his verses to Her Majesty ; who, nevertheless, sent him fifty pounds, with an intimation that he might annually expect the same bounty. Accordingly he continued to pay Her Majesty this compliment on every ensuing birth-day, and had the honour of presenting his compositions, and of kissing Her Majesty's hand.

But satire was rather his turn than panegyric ; and, among other exercises of his propensity this way, was a lampoon upon the clergy, with a view to expose the Bishop of London, who was then engaged in a dispute with the Lord Chancellor, which, being the subject of general conversation, furnished Savage with a popular topic. The piece was entitled *The Progress of a Divine* ; in which he painted the character of a profligate priest in such odious colours, as drew upon him the utmost resentment of the ecclesiastics ; who endeavoured to take their revenge on him by a prosecution in the King's Bench for obscenity, in regard to some passages in this performance. In answer to this charge, Savage justly pleaded that he had only introduced obscene ideas with

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the view of exposing them to detestation, and of discouraging vice by showing its deformity. As the rectitude of this plea was obvious, it was readily admitted by Sir Philip Yorke, afterwards lord chancellor, who then presided in that court, and who accordingly dismissed the information.

But, though Savage found so many friends, and had so many resources and supplies, he was ever in distress. The Queen's annual allowance was nothing to a man of his strange and singular extravagance. His usual custom was, as soon as he had received his pension, to disappear with it, and secrete himself from his most intimate friends, till every shilling of the fifty pounds was spent; which done, he again appeared, penniless as before: but he would never inform any person where he had been, nor in what manner his money had been dissipated. From the reports, however, of some who found means to penetrate his haunts, it would seem that he expended both his time and his cash in the most sordid and despicable sensuality; particularly in eating and drinking, in which he would indulge in the most unsocial manner, sitting whole days and nights by himself, in obscure houses of entertainment, over his bottle and trencher, immersed in filth and sloth, with scarcely decent apparel; generally wrapped up in a horseman's great coat; and, on the whole, with his very homely countenance and figure altogether exhibiting an object the most disgusting to the sight, if not to some other of the senses.

His wit and parts, however, still raised him new friends as fast as his misbehaviour lost him his old ones; and Sir R. Walpole, the

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prime-minister, was warmly solicited in his favour. But, though promises were made, nothing more than promises were obtained from that celebrated statesman. Whether it was that some enemy to Savage hinted to Sir Robert, that any thing done for that unhappy man would be a mere waste of benevolence, and charity utterly thrown away, or to whatever cause it was owing, certain it is, that our author's disappointment, with respect to his expectations from this minister, could not proceed from any want of generosity in Sir Robert, who was confessedly a most munificent patron and bounteous rewarder of literary merit, especially where men of letters employed their talents in his service.

His poverty still increasing, he was even reduced so low as to be destitute of a lodging; insomuch that he often passed his nights in those mean houses which are set open for casual wanderers; sometimes in cellars, amidst the riot and filth of the most profligate of the rabble; and not seldom would he walk the streets till he was weary, and then lie down (in summer) on a bulk, or (in winter) with his associates among the ashes of a glasshouse.

Yet, amidst all this penury and wretchedness, had this man so much pride, so high an opinion of his own merit, that he ever kept up his spirits, and was always ready to repress, with scorn and contempt, the least appearance of any slight or indignity towards himself, in the behaviour of his acquaintance, among whom he looked upon none as his superior: he *would* be treated as an equal, even by persons of the highest rank! We have an instance of this pre-

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posterous and inconsistent pride, in his refusing to wait upon a gentleman who was desirous of relieving him when at the lowest ebb of distress, only because the message signified the gentleman's desire to see him at nine o'clock in the morning: Savage could not bear that any one should presume to prescribe the hour of his attendance, and therefore he absolutely rejected the proffered kindness.

This life, unhappy as it may be already imagined, was yet rendered more unhappy by the death of the Queen in 1738; which stroke deprived him of all hopes from the court. His pension was discontinued; and the insolent manner in which he *demand*ed of Sir Robert Walpole to have it restored, for ever cut off this considerable supply; which possibly had been only delayed, and might have been recovered by proper application.

His distress now became so great and so notorious, that a scheme was at length concerted for procuring him a permanent relief. It was proposed that he should retire into Wales, with an allowance of 50*l.* per annum; on which he was to live privately, in a cheap place, for ever quitting his town-haunts, and resigning all further pretensions to fame. This offer he seemed gladly to accept; but his intentions were only to deceive his friends, by retiring for a while, to write another tragedy, and then to return with it to London, in order to bring it upon the stage.

In 1739 he set out for Swansea in the Bristol stage-coach, and was furnished with fifteen guineas to bear the expense of his journey: but, on the 14th day after his

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departure, his friends and benefactors, the principal of whom was no other than the great Mr. Pope, who expected to hear of his arrival in Wales, were surprised with a letter from Savage, informing them that he was yet upon the road, and could not proceed for want of money. There was no other remedy than a remittance; which was sent him, and by the help of which he was enabled to reach Bristol, from whence he was to proceed to Swansea by water. At Bristol, however, he found an embargo laid upon the shipping; so that he could not immediately obtain a passage. Here, therefore, being obliged to stay for some time, he, with his usual facility, so ingratiated himself with the principal inhabitants, that he was frequently invited to their houses, distinguished at their public entertainments, and treated with a regard that highly gratified his vanity, and therefore easily engaged his affections. At length, with great reluctance, he proceeded to Swansea, where he lived about a year, very much dissatisfied with the diminution of his salary; for he had, in his letters, treated his contributors so insolently, that most of them withdrew their subscriptions. Here he finished his tragedy, and resolved to return with it to London; which was strenuously opposed by his great and constant friend Mr. Pope; who proposed that Savage should put this play into the hands of Mr. Thomson and Mr. Mallet, in order that they might fit it for the stage; that his friends should receive the profits it might bring in; and that the author should receive the produce by way of annuity. This kind and prudent scheme was rejected by Savage,

with the utmost contempt. He declared he would not submit his works to any one's correction; and that he would no longer be kept in leading-strings. Accordingly he soon returned to Bristol, in his way to London; but at Bristol meeting with a repetition of the same kind treatment he had before found there, he was tempted to make a second stay in that opulent city, for some time. Here he was again not only caressed and treated, but the sum of thirty pounds was raised for him, with which it had been happy if he had immediately departed for London: but he never considered that a frequent repetition of such kindness was not to be expected, and that it was possible to tire out the generosity of his Bristol friends, as he had before tired his friends every where else. In short, he remained here till his company was no longer welcome. His visits in every family were too often repeated; his wit had lost its novelty, and his irregular behaviour grew troublesome. Necessity came upon him before he was aware; his money was spent, his clothes were worn out, his appearance was shabby, and his presence was disgusting at every table. He now began to find every man from home at whose house he called, and he found it difficult to obtain a dinner. Thus reduced, it would have been prudent in him to have withdrawn from the place; but Prudence and Savage were never acquainted. He stayed, in the midst of poverty, hunger, and contempt, till the mistress of a coffee-house, to whom he owed about eight pounds, arrested him for the debt. He remained for some time, at a great expense, in the house of the sheriff's officer, in hopes of pro-

curing bail; which expense he was enabled to defray, by a present of five guineas from Mr. Nash at Bath. No bail, however, was to be found; so that poor Savage was at last lodged in Newgate, a prison so named, in Bristol.

But it was the fortune of this extraordinary mortal always to find more friends than he deserved. The keeper of the prison took compassion on him, and greatly softened the rigours of his confinement by every kind of indulgence; he supported him at his own table, gave him a commodious room to himself, allowed him to stand at the door of the gaol, and even frequently took him into the fields, for the benefit of the air and exercise: so that, in reality, Savage endured fewer hardships in this place than he had usually suffered during the greater part of his life.

While he remained in this not intolerable prison, his ingratitude again broke out, in a bitter satire on the city of Bristol, to which he certainly owed great obligations, notwithstanding the affair of his arrest, which was but the act of an individual, and that attended with no circumstances of injustice or cruelty. This satire he entitled *London and Bristol compared*; and in it he abused the inhabitants of the latter with such a spirit of resentment, that the reader would imagine he had never received any other than the most injurious treatment in that city. But this is ever the behaviour of ungrateful people. If a thousand favours are bestowed on them, and afterwards but the smallest offence is given, all the previous obligations are immediately cancelled, and the single offence, perhaps too an imaginary one, is returned with

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as much rancour and resentment as if no act of friendship or kindness had ever existed, or had the least right to be brought into the account; as though injuries only, whether real or supposed, ought to be remembered, and favours to be as readily forgot, as they were liberally conferred!

When Savage had remained about six months in this hospitable prison, he received a letter from Mr. Pope (who still continued to allow him 20*l.* a year), containing a charge of very atrocious ingratitude. What were the particulars of this charge, we are not informed; but, from the notorious character of the man, there is reason to fear that Savage was but too justly accused. He, however, solemnly protested his innocence; but he was very unusually affected on this occasion. In a few days after, he was seized with a disorder, which at first was not suspected to be dangerous; but, growing daily more languid and dejected, at last a fever seized him, and he expired on the first of August 1743, in the 46th year of his age.

Thus lived, and thus died, Richard Savage, leaving behind him a character strangely chequered with vices and good qualities. Of the former we have seen a variety of instances in this abstract of his life; of the latter, his peculiar situation in the world gave him but few opportunities of making any considerable display. He was, however, undoubtedly a man of excellent parts; and, had he received the full benefits of a liberal education, and had his natural talents been cultivated to the best advantage, he might have made a respectable figure in life. He was happy in an agreeable temper, and a lively flow of wit, which made

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his company much coveted; nor was his judgment, both of writings and of men, inferior to his wit; but he was too much a slave to his passions, and his passions were too easily excited. He was warm in his friendships, but implacable in his enmity; and his greatest fault, which is indeed the greatest of all faults, was ingratitude. He seemed to suppose every thing due to his merit, and that he was little obliged to any persons for those favours which he thought it their duty to confer on him; it is therefore the less to be wondered at, that he never rightly estimated the kindness of his many friends and benefactors, or preserved a grateful and due sense of their generosity towards him.

The dramatic works of this unhappy bard, which are only two in number, have been already mentioned; but we must, in conformity to our method, here recapitulate them:

1. *Love in a Veil*. Com. from the Spanish. 8vo. 1719.

2. *Sir Thomas Overbury*. T. 8vo. 1724.

To which may be added a second tragedy on the subject of the latter, which he had begun to write during his residence in Wales. This he left in pawn with the gaoler at Bristol, with whom it remained when our author died. On that event it was bought by Mr. Cave for seven guineas, and laid by among his own papers, where it was found many years after. It was then put into the hands of Mr. William Woodfall, who made some alterations in it himself, and received others from both Mr. Garrick and Mr. Colman. These, however, consisted chiefly of transpositions. When completed, it was produced at

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Covent Garden, in the year 1777, and acted with applause.

The works of this original writer, after having long lain dispersed in magazines and fugitive publications, were collected and published by Mr. T. Evans, bookseller, in the Strand, in an elegant edition, in 2 vols. 8vo. to which are prefixed, the admirable Memoirs of Savage, written by Dr. Samuel Johnson.

SAVILLE, JOHN, was author of *King James his Entertainment at Theobalds*. 4to. 1603.

SAUNDERS, CHARLES, a young gentleman, who lived in the reign of King Charles II. whose wit, Langbaine informs us, began to bud as early as that of the incomparable Cowley; and was, like him, a king's scholar at Westminster school at the time when he wrote a play, viz.

Tamerlane the Great. T. 4to. 1681. Mr. Banks has complimented our young author in a copy of verses prefixed to this play; and Mr. Dryden did him the honour of writing the prologue to it. Whether the stroke of fate deprived the world soon of this promising genius, we know not; but there are no later fruits of it on record in the dramatic lists.

SAYERS, FRANK, M.D. This gentleman has obliged the world with an 8vo. volume of *Miscellanies, Antiquarian and Historical*; and also (which gives him a place in our work) with *Dramatic Sketches of the Ancient Northern Mythology*, 4to. 1790; exhibiting much genius and taste, in the following pieces:

Frea.

Moina.

Starno.

They had reached a fourth edition in 1807.

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SCAWEN, JOHN, an officer in the army, who wrote two dramatic pieces, viz.

1. *The Girl in Style*. F. 1786. N. P.

2. *New Spain*. Op. 8vo. 1790. This gentleman will be remembered by some of our readers, as having fought a duel at Lisle, in 1773, with the famous George Robert Fitzgerald, of Ireland, whose vindictive disposition brought him at last to an ignominious end. The quarrel began at Vauxhall; where Fitzgerald's companion, Captain Croft, had high words with the Rev. Mr. Bate Dudley, on account of some misbehaviour to Mrs. Hartley, an actress who belonged to Covent Garden Theatre.

SCHINK, A. This gentleman translated

The Stranger. Com. 8vo. 1798.

SCHOMBERG, RALPH, M. D. A son of Dr. Isaac Schomberg, who was not more remarkable on account of his contest with the college of physicians, than for his engaging manners and his social virtues. These indeed were happily transmitted in the person of the late Dr. Isaac Schomberg, another of his sons, who by death escaped the lasting disgrace which his brother's conduct accumulated on a very amiable family. Our author had been long a scribbler without genius or veracity. Happy, at least in point of fortune, and his own conceit, he might have remained, if the robbery of a spital, hereafter alluded to, had been the only one upon record against him. In the year 1767 he published a work, entitled *A Critical Dissertation on the Characters and Writings of Pindar and Horace: in a Letter to the Right Honourable the Earl of B——*. This, as the Monthly Reviewers truly observe, is a re-

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markable instance of plagiarism. " We have now (say these gentlemen) before us a little duodecimo, printed at Paris in 1673, and entitled *Comparaison de Pindare et d'Horace, dédiée à Mons. le Premier President. Par Mons. Blondell, Maître des Mathématiques à Monseigneur le Dauphin*. From this work has Dr. Ralph Schomberg, of Bath, pilfered and translated what he has given to the public as HIS OWN *Critical Dissertation on the Characters and Writings of Pindar and Horace*: a procedure which requires no further explanation! But it is hoped we shall hear no more of this honourable gentleman in the republic of literature." The charitable hope expressed by the Reviewers, however, was not fulfilled. We did hear of our author again, and in a transaction of which we shall be forgiven if we do not relate the particulars. But why, it may be asked, is any page in this book encumbered with his name? As dramatic biographers, we are compelled to its insertion; for our Doctor wrote the three following pieces, designed for the stage. The first two are such wretched efforts at pleasantry, that none will dispute his claim in them; and the other performance, it was said by Mr. Garrick, who refused it, deserved as bad a character. Their titles are,

1. *The Death of Bucephalus*. Burl. Trag. 8vo. 1765.
2. *The Judgment of Paris*. Burl. 8vo. 1768.

3. *Romulus and Hersilia*. T. This last play was recommended by some paragraph-writer in the public prints, as fit for immediate exhibition. There is difficulty, however, in ascribing the slightest

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notice of it to any other pen than that of its author. An anonymous drama, indeed, on the same subject, and with the same title, was published in 4to. 1683; a piece concerning which the original compiler of the present work expressed himself in favourable terms. Perhaps Dr. Schomberg, with his usual freedom, might have borrowed, and with his usual awkwardness might have spoiled it. Compare also his *Life of Mæcenæ*s with that written by Meibomius, and then exclaim with Horace:

—moveat corniculæ risum

Furtivis nudata coloribus!

Even the all-swallowing vase at Bath Easton was found to nauseate our Doctor's compositions. When it was first opened, he was a constant candidate for the myrtle wreath. The wreath, however, as if endued with prescience of his future shame, persisted in avoiding the slightest contact with his head. He died at Reading, June 22, 1792, in his 78th year.

SCOTT, THOMAS, was educated at Westminster school, from whence he was removed to the university of Cambridge, in the reign of King William III. and, during the latter part of Queen Anne's reign, he was secretary to the Earl of Roxburgh. He was author of the following dramatic pieces:

1. *Mock Marriage*. C. 4to. 1696.
2. *Unhappy Kindness*. T. 4to. 1697.

SCOTT, THOMAS, wrote *Edwin and Catherine*. T. 8vo. 1793.

SCOTT, WALTER. This gentleman is an advocate at the Scottish bar, and one of the principal clerks of the Court of Session. His claim to a place in this work he owes to a translation into English of Goethe's German play, called

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Goetz of Berlichingen. T. 8vo. 1799.

But he is much better known to the public as the inventor of an interesting species of poetry, which has become exceedingly popular. Of the old ballad itself we had had several mere imitations, in which the manners of antiquity were preserved, in a style formed, but not copied, from ancient simplicity; but Mr. Scott, we think, was the first who produced ballads of heroic and romantic adventure, interesting from the faithful representation of the manners of former days, and the description of individual and local scenery, and at the same time ennobled with all the poetry of an animated and fertile fancy. Our readers will, of course, suppose that we allude to his *Minstrelsy of the Scottish Border*, *Lay of the last Minstrel*, *Marmion*, *Lady of the Lake*, and *Don Roderick*. Mr. Scott has also appeared as an editor of Dryden's Works, in 18 vols. 8vo. and is at present, we believe, engaged on an edition of Swift's Works; but he certainly has best distinguished himself by his original compositions.

SEALLY, JOHN, LL.D. was born in Somersetshire, about the year 1747, and received the rudiments of classical learning at the grammar-school in Bristol, with a view to the church. But his uncle and patron dying while he was a minor, and his father having violent objections to the idea of a poor curate, wished him to turn his thoughts to the law. He served some part of his clerkship; but his aversion to that study was such, that, by consent of parties, his articles were cancelled. Business, therefore, being his designation, he was put under the ce-

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lebrated Mr. Postlethwayte, whose rigid principles and conduct were so little relished, that, by the private assistance of his mother, he commenced the lazy gentleman, the author, and dramatic censor. Her death cutting off his principal resources, he seriously began to think of turning his talents to profit. Previously, however, to this unexpected incident, in an excursion to Manchester, he was on the point of possessing an accomplished young lady, with a fortune of 40,000*l.*; but was overtaken in their elopement by the father, at Worcester, where he lost both his mistress and prospect. The young lady was hurried into Scotland, where, about twelve months after, she fell a victim to her attachment. The lover, inconsolable for his loss, gave himself up to solitude, and the deepest melancholy. By the pressing solicitation of his friends, he again returned to the capital, and was united to a character so opposite to his own, as to poison his health, happiness, and pursuits. He was at last advised to go into the south of France; from thence he made the tour of Italy, and at Rome was chosen a member of that celebrated academy called the Arcades. His introduction was by the eulogium on Corilla, who was, about 1774, crowned the poetess of Italy. He began his literary career by a number of fugitive pieces of poetry, scattered up and down in the magazines and public prints. He afterwards wrote, for a length of time, a political paper, under the signature of Britannicus. He also conducted for several years *The Universal Museum*, *The Freeholder's Magazine*, and was concerned in *The St. James's*, published by Lloyd. He was also the author of *Drama-*

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tic Strictures, and a great number of novels, particularly *Calisto and Emira*, *The Favourite of Fortune*, and *The Young Philosopher*. He likewise published two volumes of *Moral Tales*, two volumes of *Belles Lettres* (which he dedicated, by permission, to the Princess Royal), with several other works on different branches of education. He also wrote

The Marriage of Sir Gawaine.
Op. 1782.

SEDLEY, SIR CHARLES, one of the gay wits that enlivened the pleasurable court of King Charles II. was grandson of Sir William Sedley, Bart. the munificent founder of the Sedleian lecture of natural philosophy at Oxford, and son of Sir John Sedley, Bart. of Aylesford, in Kent, by his wife Elizabeth, daughter and heir of Sir Henry Saville, Knt. the learned warden of Merton College, in Oxford, and provost of Eton. Sir Charles was born about the year 1639; and, after a proper foundation of grammar learning, was sent to Oxford, where he was admitted a fellow-commoner of Wadham College, in Lent Term, 1655-6. But he left the university without taking any degree, and, retiring into his own country, lived privately there, out of humour, as it should seem, with the governing powers, till the Restoration of Charles II. when he came to London, in order to join in the general jubilee, the gaiety of which was both agreeable to his years, and exactly suitable to his taste and temper. He was soon introduced to the King; and it was not long before they, who recommended him to His Majesty, found they had thereby, in some measure, supplanted themselves. Sir Charles had such a distinguish-

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ingly polite easiness in his manner and conversation, as set him higher in the royal notice and favour than any of the courtiers his rivals, notwithstanding they all aimed at the same turn, and some of them even excelled in it. Shadwell says, that "he has heard Sedley *speak* more wit at a supper, than all his (Shadwell's) adversaries, putting their heads together, could write in a year." The productions of his pen were some plays, and several amorous poems, in which the softness of the verses was so exquisite, as to be called, by the Duke of Buckingham, Sedley's *Witchcraft*. "There were no marks of genius or true poetry to be descried (say the authors of the *Biographia Britannica*); the art wholly consisted in raising loose thoughts and lewd desires without giving any alarm, and so the poison worked gently and irresistibly. Our author, we may be sure, did not escape the infection of his own art, or rather was first tainted himself, before he spread the infection to others."

A very ingenious writer of the present day, however, speaks much more favourably of Sir Charles Sedley's writings. "He studied human nature, and was distinguished for the art of making himself agreeable, particularly to the ladies; for the verses of Lord Rochester, beginning with, Sedley has that prevailing gentle art, &c. so often quoted, allude not to his writings, but to his personal address."—LANGHORNE'S *Effusions*, &c.

Dissoluteness and debauchery were the scandalous characteristics of the times; and it was Sir Charles's ambition to distinguish himself among the foremost in the fashion.

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In June 1663, our author, Lord Buckhurst, and Sir Thomas Ogle, were convened at a public-house in Bow Street, Covent Garden; and, being inflamed with strong liquors, they went up to the balcony belonging to that house, and there showed indecent postures, and gave great offence to the passengers in the street, by very unmannerly discharges upon them; which done, Sedley stripped himself naked, and preached to the people in a gross and scandalous manner: whereupon a riot being raised, the mob became clamorous, and would have forced the door next to the street; but being opposed, the preacher and his company were driven from the balcony, and the windows of a room into which they retired were broken by the mob. The frolic being soon reported abroad, and, as persons of fashion were concerned in it, it was so much the more aggravated, the company were summoned to appear before a court of justice in Westminster Hall; where, being indicted for a riot, they were all fined, and our author was sentenced to pay 500*l*.

After this affair, Sir Charles took a more serious turn, applied himself to business, and became a member of Parliament, in which he was a frequent speaker. We find him also in the House of Commons in the reign of James II. whose attempts upon the constitution he vigorously withstood. When the defeat of the rebels under the Duke of Monmouth made it necessary, in the language of the court, to have a standing army, it was opposed strongly by the gentlemen of the country party, among whom were the Earl of Dorset and Sir Charles Sedley; one of whom bore a great sway in

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the House of Peers, and the other in that of the Commons. Their interest was so considerable in both, especially Sir Charles Sedley's, that the King, foreseeing it would be a work of the greatest difficulty to gain their consent for the payment of more troops than what were upon the establishment of the last reign, contented himself with dropping the pursuit of it, by a dissolution of the Parliament. In the same spirit, our patriot was very active in bringing on the Revolution. This was thought more extraordinary, as he had received favours from James: but that Prince had taken a fancy to Sir Charles's daughter (though it seems she was not very handsome), and, in consequence of his intrigues with her, he created Miss Sedley Countess of Dorchester. This honour, so far from pleasing, greatly shocked Sir Charles. However libertine himself had been, yet he could not bear the thoughts of his daughter's dishonour; and, with regard to this her exaltation, he only considered it as rendering her more conspicuously infamous. He therefore conceived a hatred for the King; and from this, as well as other motives, readily joined to dispossess him of the throne.

A witty saying of Sedley's, on this occasion, is recorded. "I hate ingratitude (said Sir Charles); and therefore, as the King has made my daughter a countess, I will endeavour to make his daughter a queen:" meaning the Princess Mary, married to the Prince of Orange, who dispossessed James of the throne at the ever-glorious Revolution.

Sir Charles lived many years after the Revolution, in full possession of his wit and humour, and

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was, to the last, an agreeable companion. He died August 20, 1701.

His dramatic writings are,

1. *The Mulberry Garden*. C. 4to. 1668.

2. *Antony and Cleopatra*. T. 4to. 1677.

3. *Bellamira; or, The Mistress*. C. 4to. 1687.

4. *Beauty the Conqueror; or, The Death of Mark Antony*. T. 8vo. 1702.

5. *The Grumbler*. C. Three Acts. 8vo. 1702.

6. *The Tyrant King of Crete*. T. 8vo. 1702.

SERRES, OLIVIA. This lady has published a volume, entitled *Flights of Fancy*, 8vo. 1805, in which is contained

The Castle of Avola. Op.

There appears to be some difficulty in knowing whether we have given our fair writer her proper Christian name; for beneath her portrait, prefixed to the above volume, and at the foot of the dedication, is *Olivia Serres*; while in the title-page she is called *Mrs. J. T. Serres*; and she has lately advertised herself as *Mrs. Wilmot Serres*, landscape-painter to His Royal Highness the Prince of Wales, authoress of *Flights of Fancy*, *St. Julien*, *Olivia's Letter of Advice to her Daughter*, &c.

SETTLE, ELKANAH, son of Joseph Settle, of Dunstable, in Bedfordshire, was born in 1648; and, in the 18th year of his age, was entered commoner of Trinity College, Oxford; but he quitted the university without taking any degree, and came to London, where he applied himself to the study of poetry; in which he lived to make no inconsiderable figure. Finding the nation divided between the opinions of Whig and Tory, he

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thought proper, on first setting out in life, to join the Whigs, who were then, though the minor, yet a powerful party, and in support of which he employed his talents as a writer. Afterwards he changed sides, turned Tory, and wrote for that party with as much zeal as he had formerly shown for the interest of the Whigs; by which we see that politicians and patriots were made of the same sort of stuff in those times, as in the present. He also wrote an heroic poem on the coronation of the high and mighty monarch James II. 1685; commenced a journalist for the court, and published weekly an essay in behalf of the administration.

Poor Elkanah was unfortunate in the change of his party; for, before he had derived any solid advantage from abandoning his old friends, the Revolution took place; and from that period, having lost his credit, he lived poor and despised, subject to all the miseries of the most abject state of indigence, and destitute of any advantageous and reputable connexion. In the year 1680 he was so violent a Whig, that the famous ceremony of pope-burning, on the 17th of November, was intrusted to his management, and he seems to have been at that time much in the confidence of those who opposed government. After his change, like other converts, he became equally violent against those with whom he had before associated, and actually entered himself a trooper in King James's army, at Hounslow Heath. In the latter part of his life he was so reduced as to attend a booth in Bartholomew Fair, kept by Mrs. Mynns and her daughter, Mrs. Lee, and received a salary from

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them for writing drolls, which generally were approved of. He also was obliged to appear in his old age as a performer in these wretched theatrical exhibitions, and, in a farce called *St. George for England*, acted a dragon, enclosed in a case of green leather, of his own invention. To this circumstance Dr. Young refers in the following lines of his Epistle to Mr. Pope:

"Poor Elkanah, all other changes past,
 "For bread in Smithfield dragons hiss'd
 at last,
 "Spit streams of fire to make the
 butchers gape,
 "And found his manners suited to his
 shape.
 "Such is the fate of talents misapply'd,
 &c."

In the end, he obtained admission into the Charterhouse, and died there, Feb. 12, 1723-4. The writer of a periodical paper, called *The Briton*, Feb. 19, 1724, speaks of him as then just dead, and adds, "he was a man of tall stature, red face, short black hair, lived in the city, and had a numerous poetical issue, but shared the misfortune of several other gentlemen, to survive them all."

Mr. Settle's dramatic works are,

1. *Cambyzes, King of Persia*. T. 4to. 1671.

2. *The Empress of Morocco*. T. 4to. 1673.

3. *Love and Revenge*. T. 4to. 1675.

4. *The Conquest of China by the Tartars*. T. 4to. 1676.

5. *Ibrahim, the Illustrious Bassa*. T. 4to. 1677.

6. *Pastor Fido*; or, *The Faithful Shepherd*. Past. 4to. 1677.

7. *Fatal Love*; or, *The Forced Inconstancy*. T. 4to. 1680.

8. *The Female Prelate*: being the History of the Life and Death of Pope Joan. T. 4to. 1680.

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9. *The Heir of Morocco*. T. 4to. 1682.

10. *Distressed Innocence*; or, *The Princess of Persia*. T. 4to. 1691.

11. *New Athenian Comedy*. 4to. 1693.

12. *The Ambitious Slave*; or, *A Generous Revenge*. T. 4to. 1694.

13. *Philaster*; or, *Love lies a bleeding*. T. C. 4to. 1695.

14. *The World in the Moon*. O. 4to. 1697.

15. *The Virgin Prophetess*; or, *The Fate of Troy*. An Opera. 4to. 1701.

16. *The Siege of Troy*. Dr. Perf. Svo. 1707.

17. *City Ramble*; or, *The Playhouse Wedding*. C. 4to. N. D. [1711.]

18. *The Lady's Triumph*. A Comic Opera. 12mo. 1718.

This author had a pension from the city, for an annual panegyric to celebrate the festival of the lord mayor; in consequence of which he wrote various poems, called *Triumphs for the Inauguration of the Lord Mayor*; the last of which was in the year 1708, but was not represented, on account of the death of Prince George, of Denmark, two days before. See Vol. III. art. PAGEANTS. Besides his dramatic pieces, he published many occasional poems, addressed to his patrons. Some months before his decease, he offered a play to the managers of the Theatre Royal in Drury Lane, but he lived not to bring it on the stage: it was called

19. *The Expulsion of the Danes from Britain*. Trag. N. P.

SEWELL, DR. GEORGE. This author was born, in what year we know not, at the college of Windsor, of which place his father, Mr. John Sewell, was treasurer and chapter clerk. He received his

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early education at Eton school, but was afterwards sent to the university of Cambridge, where he was entered of Peter House, and there took the degree of bachelor of physic, in 1709. From thence he went over to Leyden, where he studied under the famous Dr. Boerhaave; and, on his return to London, practised physic in that metropolis for several years; but his success was not sufficient to induce him to continue there. He then retired to Hampstead, and followed his profession with credit, reputation, and profit, until three other physicians settled at the same place, after which his gains became very inconsiderable. He kept no house, but was a boarder; was much esteemed, and so frequently invited to the tables of gentlemen in the neighbourhood, that he had seldom occasion to dine at home. He died the 8th of February 1726, and was supposed at that time to be in very indigent circumstances, as he was interred on the 12th of the same month, in the meanest manner, his coffin being little better than those allotted by the parish to their poor who are buried from the workhouse; neither did a single friend or relation attend him to the grave. No memorial was placed over his remains; but they lie just under a holly-tree, which formed a part of a hedge-row, that was once the boundary of the churchyard.

He was a man of an amiable disposition, and greatly esteemed among his acquaintance. In his political principles he was inclined to the Tory party, which might in some measure be the reason of his being so warm an antagonist to the Bishop of Salisbury, whose zeal had so eminently exerted itself in the cause of the Whigs. As an

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author, he was undoubtedly possessed of a considerable share of genius, and wrote in concert with several of his contemporary geniuses, particularly in the *Spectators* and *Tatlers*, in the fifth volume of the latter, and the ninth of the former, in which he was principally concerned, as also in a translation of the *Metamorphoses* of Ovid, and an edition of Shakspeare's Poems. He left only one entire dramatic piece behind him, which met with good success at first, but has not been acted for several years past, entitled,

1. *Sir Walter Raleigh*. T. 8vo. 1719.

2. *King Richard the First*. 8vo. 1728. This consists only of a few fragments.

SHADWELL, CHARLES. This gentleman, Jacob tells us, was nephew to the poet laureat, whose life we shall record in the next article. But Whincop makes him more nearly related, being, as he says, his younger son. He had served in Portugal, and enjoyed a post in the revenue in Dublin, in which city he died on the 12th of August 1726. He wrote seven dramatic pieces, the titles of which are,

1. *Fair Quaker of Deal*. C. 4to. 1710.

2. *Humours of the Army*. C. 4to. 1713.

3. *Hasty Wedding*. C.

4. *Sham Prince*. C.

5. *Rotheric O'Connor*. T.

6. *Plotting Lovers*. F.

7. *Irish Hospitality*. Com.

All these, excepting *The Fair Quaker of Deal*, and *The Humours of the Army*, made their appearance on the Irish stage only, and are printed together in one volume, in 12mo. 1720.

Mears ascribes to him another

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play, which, we suppose, was never printed; entitled,

8. *The Conscientious Lovers*. C.

SHADWELL, THOMAS, Poet-laureat to King William III. was descended from an ancient family in Staffordshire, and was born about the year 1640, at Lauton Hall, in Norfolk, a seat belonging to his father, who was bred to the law; but, having an ample fortune, did not trouble himself with the practice, choosing rather to serve his country as a justice of peace. He was in that commission for three counties, Middlesex, Norfolk, and Suffolk, and discharged the office with distinguished ability and exact integrity. In the civil wars he was a great sufferer for the royal cause; so that, having a numerous family, he was reduced to the necessity of selling and spending a considerable part of his estate, to support it. In these circumstances he resolved to breed his son to his own profession; but the young gentleman, having as little disposition to plod in the drudgery of the law, as his father had, quitted the Temple, and resolved to travel. He had a taste, and some genius, for polite literature; and, upon his return home, falling into acquaintance with the most celebrated wits of the age, he applied himself wholly to cultivate those elegant studies which were the fashionable amusements of the times; and it was not long before he became eminent in dramatic poetry, a specimen of which appeared in a comedy, called *The Sullen Lovers*; or, *The Impertinents*; which was acted at the Duke's Theatre. As the play was well received, he wrote a great many more comedies, which met with good success.

In the mean while, as it was

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impossible in these times to shine among the great ones, which is the poet's ambition, without siding with one of the parties, Whig or Tory, Mr. Shadwell's lot fell among the Whigs; and, in consequence thereof, he was set up as a rival to Dryden. Hence there grew a mutual dislike between them; and, upon the appearance of Dryden's tragedy, called *The Duke of Guise*, in 1683, our author was charged with having the principal hand in writing a piece, entitled *Some Reflections on the pretended Parallel in the Play called The Duke of Guise, in a Letter to a Friend*; which was printed the same year, in four sheets, 4to. Mr. Dryden wrote a vindication of the Parallel; and such a storm was raised, both against Shadwell and his friend Hunt, who assisted him in it, that this latter was forced to fly into Holland; and Dryden, by way of revenge upon Shadwell, wrote the bitterest satire against him that ever was penned: this was the celebrated *Mac-Flecknoe*. See DRYDEN, JOHN.

In 1688, Dryden having disqualified himself to retain the laureatship, by changing his religion to that of the Romish church, Shadwell was made poet-laureat; he had the misfortune, however, to enjoy his honour but a very few years; for he died suddenly in 1692, in the fifty-second year of his age, at Chelsea, and was interred in the church there. His friend, Dr. Nicholas Brady, preached his funeral sermon; wherein he assures us, that our author was "a man of great honesty and integrity, and had a real love of truth and sincerity, an inviolable fidelity and strictness to his word, an unalterable friendship wherever he

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“professed it, and a much deeper
 “sense of religion, than many
 “others have, who pretend to it
 “more openly. His natural and
 “acquired abilities (continues the
 “Doctor) made him sufficiently
 “remarkable to all that he con-
 “versed with; very few being
 “equal to him, in all the be-
 “coming qualities and accom-
 “plishments of a complete gen-
 “tleman.” After his death came
 out *The Volunteers*, or, *The Stock-
 Jobbers*, a comedy, acted by their
 Majesties’ servants, with a dedica-
 tion to the Queen, by Mrs. Shad-
 well, our author’s widow; and an
 epilogue, wherein his character as
 a poet is set in the best and most
 advantageous light; which, per-
 haps, was judged necessary to bal-
 ance the very different drawing,
 and even abusive representation of
 it, by Dryden, who is generally
 condemned for treating our author
 too unmercifully, his resentment
 carrying him beyond the bounds of
 truth; for though it must be owned
 that Shadwell fell vastly short of
 Ben Jonson, whom he set up to
 himself as a model of excellence,
 yet it is certain there are high au-
 thorities in favour of many of his
 comedies, and the best judges of
 that age gave their testimony for
 them. They have in them fine
 strokes of humour; the characters
 are often originals, strongly mark-
 ed, and well sustained. Add to
 this, that he had the greatest ex-
 pedition imaginable in writing,
 and sometimes produced a play in
 less than a month. Of his con-
 versation talents Lord Rochester
 gives us an idea (though with in-
 justice to the productions of his
 pen), by saying, that if Shadwell
 had burnt all he wrote, and printed
 all he spoke, he would have had
 more wit and humour than any

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other poet. Besides seventeen
 plays, he wrote several other pieces
 of poetry, some of which have
 been commended. An edition of
 his works, with some account of
 his life and writings prefixed, was
 published in 1720, in four volumes,
 12mo. His dramatic works are,

1. *The Sullen Lovers*; or, *The Impertinents*. C. 4to. 1668.
2. *The Royal Shepherdess*. T. C. 4to. 1669.
3. *The Humourists*. C. 4to. 1671.
4. *The Miser*. C. 4to. 1672.
5. *Epsom Wells*. C. 4to. 1673.
6. *Psyche*. T. 4to. 1675.
7. *The Libertine*. T. 4to. 1676.
8. *The Virtuoso*. C. 4to. 1676.
9. *The History of Timon of Athens, the Manhater*. P. 4to. 1678.
10. *A True Widow*. C. 4to. 1679.
11. *The Woman-Captain*. C. 4to. 1680.
12. *The Lancashire Witches, and Teague O’Divelly the Irish Priest*. C. 4to. 1682.
13. *The Squire of Alsatia*. C. 4to. 1688.
14. *Bury Fair*. C. 4to. 1689.
15. *Amorous Bigot*, with the Second Part of *Teague O’Divelly*. C. 4to. 1690.
16. *The Scowerers*. C. 4to. 1691.
17. *The Volunteers*; or, *The Stock-Jobbers*. A posthumous Comedy, already mentioned. 4to. 1693.

SHAKSPEARE, WILLIAM, the great poet of nature, and the glory of the British nation, was descended of a reputable family at Stratford-upon-Avon. His father was in the wool-trade, and dealt considerably that way. He had ten children, of whom our immortal poet was the eldest, and was born the 16th of April 1564. At a proper age he was put to the free-

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school in Stratford, where he acquired the rudiments of grammar-learning. Whether he discovered at this time any extraordinary genius or inclination for literature, is uncertain. His father had no design to make a scholar of him; on the contrary, he took him early from school, and employed him in his own business; but he did not continue long in it, at least under control; for at seventeen years of age he married, commenced master of a family, and became a parent before he was out of his minority. He is now supposed to have settled in business for himself, and to have had no other thoughts than of pursuing the wool-trade; when, happening to fall into acquaintance with some persons who followed the practice of deer-stealing, he was prevailed upon to engage with them in robbing Sir Thomas Lucy's park, near Stratford. The injury being repeated more than once, that gentleman was provoked to enter a prosecution against the delinquents; and Shakspeare, in revenge, made him the subject of a ballad, which, tradition says, was pointed with so much bitterness, that it became unsafe for the author to stay any longer in the country. To escape the law, he fled to London, where, as might be expected from a man of wit and humour in his circumstances, he threw himself among the players. Thus was this grand luminary driven, by a very untoward accident, into his genuine and proper sphere.

His first admission into the play-house was suitable to his appearance; a stranger, and ignorant of the art, he was glad to be taken into the company in a very mean rank; nor did his performance

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recommend him to any distinguished notice. The part of an under-actor neither engaged nor deserved his attention. It was far from filling, or being adequate to, the powers of his mind; and therefore he turned the advantage which that situation afforded him, to a higher and nobler use. Having, by practice and observation, acquainted himself with the mechanical economy of the theatre, his native genius supplied the rest: but the whole view of his first attempts in stage-poetry being to procure a subsistence, he directed his endeavours solely to hit the taste and humour that then prevailed among the meaner sort of people, of whom his audience was generally composed; and therefore his images of life were drawn from those of an inferior rank. Thus did Shakspeare set out, with little advantage of education, no advice or assistance of the learned, no patronage of the better sort, or any acquaintance among them. But when his performances had merited the protection of his prince, and the encouragement of the court had succeeded to that of the town, the works of his riper years were manifestly raised above the level of his former productions.

In this way of writing he was an absolute original, and of such a peculiar cast, as hath perpetually raised and confounded the emulation of his successors; a compound of such very singular blemishes, as well as beauties, that these latter have not more mocked the toil of every aspiring undertaker to emulate them, than the former, as flaws intimately united to diamonds, have baffled every attempt of the ablest artists to take them out without spoiling the whole. It is said, that Queen

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Elizabeth was so much pleased with the delightful character of Sir John Falstaff, in the two parts of *Henry the Fourth*, that she commanded the author to continue it for one play more, and to show the Knight in love; which he executed inimitably, in *The Merry Wives of Windsor*.

The late Dr. Gregory, in his *Letters on Literature, Taste, and Composition*, has thus panegyrised our author: "His dramas, after
"a lapse of two centuries, are
"still gazed at with unabated ardour by the populace, are still
"read with animation by the
"scholar. They interest the old
"and the young, the gallery and
"the pit, the people and the critic. At their representation, appetite is never palled, expectation never disappointed. The
"changes of fashion have not cast
"him into shade, the variations
"of language have not rendered
"him obsolete. His plots are
"lively, and command attention;
"his characters are still new and
"striking; and his wit is fertile,
"even to exuberance."

The names of his patrons are now unknown, except that of the Earl of Southampton, who is particularly honoured by him, in the dedication of two poems, *Venus and Adonis*, and *The Rape of Lucrece*; in the latter especially he expresses himself in such terms, as gives countenance to what is related of that patron's distinguished generosity to him. In the beginning of King James I.'s reign (if not sooner) he was one of the principal managers of the playhouse, and continued in it several years afterwards; till, having acquired such a fortune as satisfied his moderate wishes and views in life, he quitted the stage and all

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other business, and passed the remainder of his time in an honourable ease, at his native town of Stratford, where he lived in a handsome house of his own purchasing, to which he gave the name of *New Place*; and he had the good fortune to save it from the flames, in the dreadful fire that consumed the greater part of the town, in 1614.

In the beginning of the year 1616, he made his will, wherein he testified his respect to his quondam partners in the theatre. He appointed his youngest daughter, jointly with her husband, executors, and bequeathed to them the best part of his estate, of which they came into the possession not long after. He died on the 23d of April following, being the fifty-third year of his age, and was interred among his ancestors, on the north side of the chancel, in the great church at Stratford, where there is a handsome monument erected for him, inscribed with the following elegiac distich in Latin:

Judicio Pylum, Genio Socratem, Arte
Maronem,
Terra tegit, Populus mæret, Olympus
habet.

In the year 1740, another very noble one was raised to his memory, at the public expense, in Westminster Abbey, an ample contribution for this purpose being made, upon exhibiting his tragedy of *Julius Cæsar*, at the Theatre Royal in Drury Lane, April 28, 1738. Seven years after his death, his plays were collected and published, in 1623, in folio, by two of his principal friends in the company of comedians, Heminge and Condell; who, perhaps, likewise corrected a second edition, in folio, 1632. Though both these were extremely faulty, yet they are

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much less so than the editions, in folio, of the years 1664 and 1685, nor was any better attempted until 1709, when a fifth was published, in 8vo. by Mr. Nicholas Rowe, but with few if any corrections; only he prefixed some account of the author's life and writings. But the plays being almost in the same mangled condition as at first, Mr. Pope was prevailed upon to undertake the task of clearing away the rubbish, and reducing them to a better order; and accordingly he printed a new edition of them in 1723, in 4to. Hereupon Mr. Lewis Theobald, after many years spent in the same task, published a piece, called *Shakspeare restored*, 4to. 1726, which was followed by a new edition of Shakspeare's works, in 1733, by the same author, republished in 1740. In 1744 Sir Thomas Hanmer published, at Oxford, a pompous edition, with emendations, in six volumes, 4to. The late Dr. Warburton, Bishop of Gloucester, added another new edition, with a great number of corrections, in 1747. This was succeeded by other editions, viz. that of Dr. Johnson, in 8 vols. 8vo. 1765. Twenty of the old quartos by Mr. Steevens, 4 vols. 8vo. 1766. Of all the plays by Mr. Capell, 10 vols. crown 8vo. 1768. Hanmer's quarto republished at Oxford 1771; a new edition in 10 vols. 8vo. 1773, by Johnson and Steevens; a second impression of the same work, with corrections and additions, 1778; a third edition of the same, edited by Mr. Isaac Reed, in 10 vols. 1785; an edition by Mr. Malone, in 10 vols. 1790; an edition, revised by Mr. Reed, in 15 vols. 1793; another, by Joseph Rann, A. M. in 8 vols. 1786-1793; and

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an enlarged edition, by Mr. Reed, with the last additions and corrections of Mr. Steevens, in 21 vols. 8vo. 1803.

We have confined ourselves, in the foregoing detail, to editions by actual commentators; for, room would fail us, to enumerate the endless variety of shapes and sizes in which Shakspeare's dramas have been printed in this country. Of those editions professedly published with notes selected from the labours of various commentators, we must restrict ourselves to the mention of two; namely, those by Mr. Nichols, in 8 vols. 1797, and by Mr. Alexander Chalmers, in 10 vols. 8vo. 1805. The magnificent edition published by Messrs. Boydell and Nicol, however, it were unpardonable to pass over unnoticed: it is, indeed, a most splendid monument to the fame of the sweet swan of Avon.

Lest it should be thought singular, that the plays of Shakspeare remain unindebted for the least correction, or explanation, to our heroes of the stage who have been so often styled his *best commentators*, it is time to remark, that this sentiment, though long and confidently repeated, has little pretension to the degree of credit which it should seem to have obtained. How far the rules of grammar have been observed or violated, cannot be known from attitude or grimace; nor can obscure or corrupted passages be illustrated or restored by gesture or vociferation. The utmost a player can do, is, to deliver lines which he understands, with propriety, energy, and grace. Here his power commences, and here it ends. It is necessary therefore that the loud and indistinct applause which has hitherto been lavished on the

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idea of histrionic commentatorship, should be confined within its proper bounds, and that a line of separation should be drawn between the offices and requisites of the scholar and the mimic, between the undertaking that demands some degree of capacity and learning, and that which may be satisfactorily executed by the mere aid of imitation and sensibility. A late actress of unrivalled excellence in both tragedy and comedy, together with a young actor of the highest promise, were known to have possessed understandings of no greater extent than the platform on which they trod. They were happy in a strong theatrical conception, and from that single circumstance their success was derived.—New monuments, however, are continually rising to honour Shakspeare's genius in the learned world; and we must not conclude, without adding another testimony of the veneration paid to his manes by the public in general, which is, that a mulberry-tree, planted upon his estate by the hands of this revered bard, was cut down not many years ago, and the wood, being converted to several domestic uses, was all eagerly bought at a high price, and each single piece treasured up by its purchaser, as a precious memorial of the planter, after the feller of it had been driven out of the town.

The following is a list of our author's plays, specifying the years in which they are severally supposed to have been written. The arrangement of them is adopted from that of Mr. Malone, the accuracy of which, not having been disputed, we presume has received the sanction of the learned.

1. *Titus Andronicus*. 1589.

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2. *Love's Labour's Lost*. 1591.
3. *First Part of King Henry VI*. 1591.
4. *Second Part of King Henry VI*. 1592.
5. *Third Part of King Henry VI*. 1592.
- 6.* *Pericles*. 1592.
- 7.* *Lochrine*. 1593.
8. *The Two Gentlemen of Verona*. 1593.
9. *The Winter's Tale*. 1594.
10. *A Midsummer Night's Dream*. 1595.
11. *Romeo and Juliet*. 1595.
12. *The Comedy of Errors*. 1596.
13. *Hamlet*. 1596.
14. *King John*. 1596.
15. *King Richard II*. 1597.
16. *King Richard III*. 1597.
17. *First Part of King Henry IV*. 1597.
18. *The Merchant of Venice*. 1598.
19. *All's well that ends well*. 1598.
- 20.* *Sir John Oldcastle*. 1598.
21. *Second Part of King Henry IV*. 1598.
22. *King Henry V*. 1599.
- 23.* *The Puritan*. 1600.
24. *Much ado about Nothing*. 1600.
25. *As you like it*. 1600.
26. *Merry Wives of Windsor*. 1601.
27. *King Henry VIII*. 1601.
- 28.* *Life and Death of Lord Cromwell*. 1602.
29. *Troilus and Cressida*. 1602.
30. *Measure for Measure*. 1603.
31. *Cymbeline*. 1604.
- 32.* *The London Prodigal*. 1605.
33. *King Lear*. 1605.
34. *Macbeth*. 1606.
35. *The Taming of the Shrew*. 1606.
36. *Julius Cæsar*. 1607.
- 37.* *A Yorkshire Tragedy*. 1608.
38. *Antony and Cleopatra*. 1608.

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39. *Coriolanus*. 1609.
 40. *Timon of Athens*. 1610.
 41. *Othello*. 1611.
 42. *The Tempest*. 1612.
 43. *Twelfth Night*. 1614.

The years in which the above pieces were severally printed, may be seen in the subsequent volumes, under the title of each play.

The seven plays marked thus * in the above list, are omitted in most of the editions of our author's works, on a supposition that they were not written by him. They have, however, been separately republished with great elegance and correctness, and the advantage of an ample commentary (together with all his poems), by the ingenious Mr. Malone, in two volumes 8vo. 1780. At present therefore every reader has the power of judging for himself.—*Pericles* has been admitted into the late editions of Johnson and Steevens.

In Mr. Warburton's list of MSS. destroyed by his servant, is

A Play by Will. Shakspeare.

What this might be, it is almost vain to conjecture, how much soever we may regret its loss.—

Query. Might it not, however, be

The History of King Stephen. P. Entered on the Stationers' Company's book, June 29, 1660. N. P.

SHARPE, JOHN, is author of,

1. *Laura*. Op. 1791. N. P.
2. *Too learned by Half*. F. 12mo. [1793.]

SHARPE, LEWIS. This gentleman lived in the reign of Charles I. and wrote one play, entitled

The Noble Stranger. C. 4to. 1640.

SHARPHAM, EDWARD, was a member of the Middle Temple in the reign of James I. and wrote a play much resembling, if not borrowed from, Marston's comedy of *The Parasitaster*. It is entitled

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The Fleire. C. 4to. 1610.

SHAW, SAMUEL, was born at Repton, in the county of Derby, in the year 1635, and educated at the free-school there. At the age of fourteen years he was sent to the university of Cambridge, and became a member of St. John's College. When he had completed his studies, he removed to Tamworth, in Warwickshire, and was usher of the free-school there, in 1656. From Tamworth he removed to Mosely, a small place on the borders of Worcestershire, being invited thither by Colonel Greaves of that place, who had a great respect for him, and showed him much kindness. At his coming thither, he was ordained by the classical presbytery at Wirksworth, in Derbyshire; and, in 1658, obtained a presentation from the Protector to the rectory of Long Whatton, which was in the gift of the crown. In June, the same year, he had full and free possession of this living, in which he continued until the Restoration, in 1660. At that juncture, apprehending some disturbance, he, in September, obtained a fresh presentation under the great seal of England; but, notwithstanding his title was thus corroborated, interest was made with the lord chancellor, and our author was turned out of his preferment about a year before the Act of Uniformity took place. He was afterwards offered his living again, without any other condition than reordination. But he used to say he would not lie to God and man, in declaring his presbyterian ordination invalid.

From Whatton he removed to Cotes, a small village near Loughborough, and during his stay there both himself and his family were afflicted with the plague, being

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infected by some relations from London who came from thence to avoid it. He buried two friends, two children, and a servant, of that distemper, during the progress of which he and his wife attended the sick and each other, and he himself was forced to bury the dead in his own garden.

Towards the latter end of the year 1666, he removed to Ashby de la Zouch, and was chosen in 1668 to be sole schoolmaster of the free-school there, which his piety, learning, and temper, soon raised into such reputation, that the number of his scholars increased in so great a degree, that he had often 160 boys or more under his care. Many of these afterwards became distinguished characters in the three professions of law, physic, and divinity.

He died Jan. 22, 1696, in the 59th year of his age, leaving behind him the character of an upright, modest, sensible, and moderate man, an ornament to his profession, and a benefactor to his country.

He was the author of two dramas written for his scholars, and acted by them at their breakings-up for the holidays. They are called,

1. *Words made visible; or, Grammar and Rhetorick accommodated to the Lives and Manners of Men.* 8vo. 1679.

2. ΠΟΙΚΙΛΟΦΡΟΝΗΣΙΣ; or, *The Different Humours of Men.* Small 8vo. 1692.

SHAWE, ROBERT, was author of

The Four Sons of Amon. P. 1602. N. P.

SHEFFIELD, JOHN, DUKE OF BUCKINGHAMSHIRE. This great nobleman, whose character was conspicuous in the age in which he lived, in the several capacities of a

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soldier, a statesman, and a writer, was born in the year 1649. At nine years of age he lost his father; and his mother marrying again soon after, the care of his education was left entirely to the conduct of a governor, who, though himself a man of learning, had not that happy manner of communicating his knowledge whereby his pupil could reap any great improvement under him. In consequence of which, when he came to part from his governor, after having travelled with him into France, he quickly discovered, in the course of his conversation with men of genius, that though he had acquired the politer accomplishments of a gentleman, yet that he was still greatly deficient in every part of literature, and those higher excellencies, without which it is impossible to rise to any considerable degree of eminence.

Piqued at this reflection, and resolved by his own application to make amends for the fault of his governor, and recall the time he had lost, he determined, though in the height of youthful blood, and in possession of an ample fortune, two strong allurements to dissipation, to lay a restraint on his appetites and passions, and dedicate for some time a certain number of hours every day to study. By this means he made an amazing progress, and soon acquired a degree of learning, which justly entitled him to the character he ever after maintained, of a very fine scholar.

Not contented, however, with this acquisition, but as eager in the pursuit of martial as of literary glory, he again obtained a mastery over even the most irresistible of all the passions; and though engaged in an attachment of love to

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a lady, by whom, from his own account, he met with an equal return of affection, yet even this tie could not keep him at home, when the call of honour summoned him abroad. In short, he entered himself a volunteer with the Earl of Ossory, in the second Dutch war, and was present in that famous and bloody naval engagement at Solebay, where the Duke of York, afterwards James II. commanded as admiral; and though this was at a time of life when most young gentlemen are scarcely out of the hands of their dancing-masters, our youthful hero exerted so much gallantry of behaviour, that he was immediately appointed commander of the Royal Catharine, a second-rate man of war.

After this our author made a campaign in the French service; and when Tangier was in danger of being taken by the Moors, he was, in consequence of his own offer to head the forces which were to defend it, appointed commander of them. He was then Earl of Mulgrave, one of the lords of the bed-chamber to King Charles II. and had been, on the 28th of May 1674, installed knight of the garter. But now a most wicked machination against his life was concerted at court, in which the King himself has been suspected to have acted a very principal part, and for which historians assign different causes. Some of the writers have imagined that the King had discovered an intrigue between Lord Mulgrave and one of his own mistresses, and was therefore determined to put his rival out of the way at any rate. But Mrs. Manley, in her *Atalantis*, and Mr. Boyer, in his *History of Queen Anne*, attribute it to the discovery of certain overtures towards marriage, which

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this nobleman was bold enough to make to the Princess Anne, and which she herself seemed not inclinable to discourage.

Be the cause what it might, however, it is apparent that it was intended Lord Mulgrave should be lost in the passage; a vessel being provided to carry him over, which had been sent home as unserviceable, and was in so shattered a condition, that the captain of her declared he was afraid to make the voyage. On this his Lordship applied not only to the lord high admiral, but to the King himself. These remonstrances, however, were in vain; no redress was to be had; and the Earl, who saw the trap laid for him by his enemies, was compelled to throw himself into almost inevitable danger, to avoid the imputation of cowardice, which of all others he had the greatest detestation of. He, however, dissuaded several volunteers of quality from accompanying him in the expedition; only the Earl of Plymouth, the King's natural son, piqued himself on running the same hazard with a man, who, in spite of the ill treatment he met with from the ministry, could so valiantly brave every danger in the service of his father.

Providence, however, defeated this malicious scheme, by giving them remarkably fine weather through the whole voyage, which lasted three weeks; at the termination of which, by the assistance of pumping the whole time to discharge the water, which leaked in very fast, they arrived safe at Tangier. And perhaps there cannot be a more striking instance of innate firmness and magnanimity than in the behaviour of this nobleman during the voyage: for

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though he was fully convinced of the hourly dangers they were in, yet was his mind so calm and undisturbed, that he even indulged his passion for the Muses, and during this voyage composed a poem, which is to be met with among his other works.

The consequence of this expedition was the retreat of the Moors, and the blowing-up of Tangier. On his return, the King becoming appeased, and the Earl forgetting the ill offices done him, a mutual reconciliation ensued, and he enjoyed His Majesty's favour to the last.

During the short reign of King James II. he held several considerable posts, particularly that of governor of Hull, in which he succeeded the unfortunate Duke of Monmouth, and the high office of lord chamberlain, which, although latterly that monarch grew cooler towards him, on account of the zealous and honest remonstrances he frequently made to him against those measures by which he afterwards lost the crown, yet he did not think proper to take from him. His Lordship was no friend to, or promoter of, the Revolution; and when King James, in opposition to that nobleman's advice and that of his friends, did quit the kingdom, he appears to have been one of the Lords who wrote such letters to the fleet, the army, and all the considerable garrisons in England, as persuaded them to continue in proper order and subjection. To his humanity, direction, and spirited behaviour in council also, His Majesty stood indebted for the protection he obtained from the Lords in London, upon his being seized and insulted by the populace at Fever-sham in Kent.

When the Revolution was

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brought about, Lord Mulgrave was guilty of no mean compliances to King William; and though he voted and gave his reasons strongly in Parliament for the Prince of Orange's being proclaimed King, together with the Princess his wife, and afterwards went to court to pay his addresses, where he was very graciously received, yet he accepted of no post under that government till some years afterwards.

In the latter part of King William's reign, however, he enjoyed several high offices; and on the accession of Queen Anne, that princess, who ever had a great regard for him, loaded him with employments and dignities. In April 1702 he was sworn lord privy-seal, made lord lieutenant and custos rotulorum for the North Riding of Yorkshire, and one of the governors of the Charterhouse; and the same year was appointed one of the commissioners to treat of an union between England and Scotland. On the 9th of March 1703, he was created Duke of Normanby (of which he had been made Marquis by King William), and on the 19th of the same month Duke of Buckinghamshire.

In the year 1710, the Whig ministry beginning to give ground, his Grace, who was strongly attached to Tory principles, joined with Mr. Harley, afterwards Earl of Oxford, in such measures as brought about a change in the ministry, shook the power of the Duke and Dutchess of Marlborough, and introduced Mr. Harley, the Earl of Shrewsbury, Lord Bolingbroke, &c. into the administration. Her Majesty now offered to make him chancellor, which he refused, but in 1711 was appoint-

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ed steward of Her Majesty's household, and president of the council; and on her decease, in 1713, was nominated one of the lords justices in Great Britain, till the arrival of King George I. from Hanover.

His Grace died on the 24th of February 1720; and after lying in state for some days at Buckingham House, was interred with great solemnity in Westminster Abbey, where a handsome monument has since been erected to his memory, with an epitaph written by himself, and directed by his will to be engraved on it. He left only one legitimate son behind him, named Edmund; but that young nobleman dying in the very bloom of youth, with him the titles of the Sheffield family expired.

His Grace's valour was on many occasions sufficiently proved, nor were his other abilities confined to letters only, and the encouragement of learning; for by the accounts given of him by all his biographers, he appears to have been a most accomplished nobleman, whether we view him in the light of an excellent poet, a shining orator, a polite courtier, or a consummate statesman. But as talents so superior, and a disposition so enterprising, as the Duke of Buckinghamshire's, never fail to excite envy and malevolence, it is not to be wondered at that his character should have been attacked with severity by some of his enemies. The principal faults they have laid to his charge are avarice, pride, and ill-nature. As to the first, every one, who is in the least acquainted with the human heart, must be perfectly convinced that covetousness is absolutely incompatible with indolence; and yet it is well known that his Grace lost very considerably, for a course of

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forty years together, from his not taking the pains to visit those estates which he possessed at some distance from London: and as to the latter part of the accusation, those who were most intimate with him have declared him to be of a tender compassionate disposition. He is indeed allowed to have been passionate; but when his rage subsided, his concern for having given way to that infirmity ever testified itself in peculiar acts of kindness and beneficence towards those on whom his passion had vented itself. An intrepid magnanimity, and a perseverance in whatever he undertook, seem to have been his strongest characteristics; and although a natural gaiety of disposition, backed by affluence of fortune, led him into some acts of libertinism in his youth, especially with regard to the fair sex, for which in the latter part of his life he frequently expressed concern, yet over his passions he seems to have had the strongest command, whenever motives of greater importance called on him to lay a restraint upon them.

With respect to genius, and those talents which were adapted to the polite arts, it is evident from his works that he possessed them in an eminent degree. He was perhaps one of the most elegant prose writers of his time, and is inferior to few even in the sublime flights of poetry. He has left behind him two dramatic pieces, which, though never acted, were intended for the stage, and to be performed after the manner of the ancients, with musical choruses between the acts. They are both taken from the tragedy of *Julius Cæsar*, as written by Shakspeare, but with great alterations made in them by our author. The titles of them are,

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1. *Julius Cæsar*. 4to. 1722.

2. *Marcus Brutus*. 4to. 1722.

SHEPHERD, HENRY. Of this gentleman we know no more than that he was author of

The Orphans. Op. 8vo. 1800.

SHEPHERD, RICHARD, D. D. and F. R. S. This author is archdeacon of Bedford, and was formerly fellow of Corpus Christi College, Oxford. He took the degree of M. A. January 14, 1757, B. D. January 28, 1765, and that of D. D. since. He has written several poetical and other performances. His first publication was an *Ode to Love*, which appeared in 1756, and was republished under the title of *The Philogamist*. Soon after this he was engaged in a controversy with the author of *A Free Inquiry into the Nature and Origin of Evil*; and twenty years after the above date he published two octavo volumes, entitled *Miscellanies*, which contained his various productions, in verse and prose, published separately during the interval. One of these, a didactic poem, was particularly admired on its first appearance. His subsequent publications have been *The Dying Hero*, a poem; *An Essay on Education*, in a letter to the late Sir William Jones; a volume of *Bampton Lecture Sermons* on the ground and credibility of the Christian religion; additional *Discourses, supplementary to his Bampton Lecture Sermons*; two single *Sermons*; a translation of Polyænus's *Stratagems of War*; three *Sermons on a Future State*; and two dramatic pieces, called,

1. *Hector*. D. P. 4to. 1770; 8vo. 1775.

2. *Bianca*. Trag. 8vo. 1772. Printed at Oxford.

SHEPPARD, S. lived in the reign of King Charles I. He was the

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son of Dr. Harman Sheppard, a physician, who died July 12, 1639. Oldys, in his MS. notes, says, our author was imprisoned at Whittington College, for writing a paper or news-book, which came out weekly, or thrice a week, called *Mercurius Eleniticus*. He also, during the prohibition of the stage, wrote and published two small dramatic pieces on party subjects, which, however, bear much stronger testimony to his loyalty than to his poetical abilities; for, besides the shortness of each of them, being not longer than a single act of a moderate play, they are almost entirely stolen from other authors. The titles of them both are the same, the second being only a continuation of the same subject with the first. They are entitled

The Committee-man curried. C. in two parts. 4to. 1647.

SHERBURNE, SIR EDWARD, Kt. This author, or at least learned translator, was born in Goldsmith's Rents, in the parish of St. Giles, Cripplegate, London, in 1616, and was of the same ancient family with Sir Nicholas Sherburne, Bart. of Stonyhurst, in Lancashire. He was commissary-general of King Charles I.'s artillery, was constant in his attachment to the royal cause, and, in consideration of many faithful services and sufferings, was knighted by Charles II. at Whitehall, in 1682. Wood mentions him by the title of late clerk of His Majesty's ordnance and armories within the kingdom of England, which post he must have held under King Charles II. He was a person of great learning, and translated three of the tragedies of Seneca, viz.

1. *Medea*. 8vo. 1648; 8vo. 1701.

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2. *Troades*. Svo. 1679; 8vo. 1701.

3. *Phædra and Hippolitus*. Svo. 1701.

Coxeter also tells us, that he had been informed that *The Clouds* in Stanley's *Life of Aristophanes* was written by this gentleman. He likewise conjectures him to be the translator of the

Filli di Sciro.

But with regard to that conjecture, see before, under the initial letters S. J.

SHERIDAN, DR. THOMAS. This author was the intimate friend of Dean Swift. He is said by Shields, in Cibber's *Lives of the Poets*, to have been born about the year 1684, in the county of Cavan, where, according to the same authority, his parents lived in no very elevated state. They are described as being unable to afford their son the advantages of a liberal education; but he, being observed to give early indications of genius, attracted the notice of a friend to his family, who sent him to the college of Dublin, and contributed towards his support while he remained there. He afterwards entered into orders, and set up a school in Dublin, which long maintained a very high degree of reputation, as well for the attention bestowed on the morals of the scholars, as for their proficiency in literature. So great was the estimation in which this seminary was held, that it is asserted to have produced in some years the sum of one thousand pounds.

It does not appear that he had any considerable preferment; but his intimacy with Swift, in the year 1725, procured for him a living in the South of Ireland worth about 150*l.* a year, which he went to take possession of, and, by an

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act of inadvertence, destroyed all his future expectations of rising in the church; for being at Corke on the first of August, the anniversary of King George's birth-day, he preached a sermon, which had for its text, *Sufficient for the day is the evil thereof*. On this being known, he was struck out of the list of chaplains to the Lord Lieutenant, and forbidden the Castle.

This living Dr. Sheridan afterwards changed for that of Dunboyne, which, by the knavery of the farmers and power of the gentlemen in the neighbourhood, fell as low as 80*l.* per annum. He gave it up for the free-school of Cavan, where he might have lived well in so cheap a country on 80*l.* a year salary, besides his scholars; but the air being, as he said, too moist and unwholesome, and being disgusted with some persons who lived there, he sold the school for about 400*l.* and having soon spent the money, he grew into diseases, and died Sept. 10, 1738.

Lord Corke has given the following character of him: "Dr. Sheridan was a schoolmaster, and in many instances perfectly well adapted for that station. He was deeply versed in the Greek and Roman languages, and in their customs and antiquities. He had that kind of good nature, which absence of mind, indolence of body, and carelessness of fortune, produce; and although not over-strict in his own conduct, yet he took care of the morality of his scholars, whom he sent to the university remarkably well founded in all kinds of classical learning, and not ill instructed in the social duties of life. He was slovenly, indigent, and cheerful. He knew books much better

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" than men; and he knew the
 " value of money least of all. In
 " this situation, and with this dis-
 " position, Swift fastened upon
 " him as upon a prey with which
 " he intended to regale himself
 " whenever his appetite should
 " prompt him." His Lordship then
 mentions the event of the unlucky
 sermon, and adds, "This ill-starred,
 " good-natured, improvident man
 " returned to Dublin, unhinged
 " from all favour at court, and
 " even banished from the Castle.
 " But still he remained a punster,
 " a quibbler, a fiddler, and a wit.
 " Not a day passed without a re-
 " bus, an anagram, or a madrigal.
 " His pen and his fiddlestick were
 " in continual motion, and yet to
 " little or no purpose, if we may
 " give credit to the following
 " verses, which shall serve as the
 " conclusion of his poetical cha-
 " racter:

" With music and poetry equally bless'd,
 " A bard thus Apollo most humbly ad-
 dress'd:
 " Great Author of poetry, music, and
 light,
 " Instructed by thee, I both fiddle and
 write;
 " Yet unheeded I scrape, or I scribble
 all day,
 " My tunes are neglected, my verse
 flung away.
 " Thy substitute here, Vice-Apollo, dis-
 dains
 " To vouch for my numbers, or list to
 my strains.
 " Thy manual sign he refuses to put
 " To the airs I produce from the pen or
 the gut:
 " Be thou then propitious, great Phœbus,
 and grant
 " Relief, or reward, to my merit or
 want.
 " Though the Dean and Delany trans-
 cendently shine,
 " O! brighten one solo or sonnet of
 mine:
 " Make one work immortal, 't is all I
 request.
 " Apollo look'd pleas'd, and, resolving
 to jest,

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" Replied—Honest friend, I've consi-
 der'd your case,
 " Nor dislike your unmeaning and inno-
 cent face.
 " Your petition I grant, the boon is not
 great,
 " Your works shall continue, and here's
 the receipt;
 " On Rondeaux * hereafter your fiddle-
 strings spend,
 " Write verses in circles, they never
 shall end."

Dr. Sheridan translated Persius, and claims a place in this work as the translator of

Philoctetes. T. from Sophocles. 8vo. 1725.

SHERIDAN, THOMAS, M. A. was son of the former, and made himself well known by his several endeavours for the promotion and improvement of the art of oratory in these kingdoms. He was, we believe, born at Quilca, a little estate in the county of Cavan in Ireland, which came into the family in right of his mother, the daughter of one Mr. M'Pherson, a Scots gentleman, who became possessed of it during the troubles in Ireland.

He had the honour to have Dean Swift for his godfather. The early parts of his education he received from his father, who afterwards sent him to Westminster school, at a time when he could very ill afford it. Our author was there immediately taken notice of upon examination; and, although a mere stranger, was by pure merit elected a King's scholar. But their main-tenance sometimes falling short, the Doctor was so poor, that he could not add fourteen pounds to enable his son to finish the year; which if he had done, he would have been removed to a higher

* A song, or peculiar kind of poetry, which returns to the beginning of the first verse, and continues in a perpetual rotation.

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class, and in another year would have been sped off (as the phrase is) to a fellowship in Oxford or Cambridge. Being thus recalled to Dublin, he was sent to the university there, and was chosen of the foundation; soon after obtained an exhibition, and, in 1738, proposed to stand for a fellowship. He likewise took his degree of M. A. This course of education finished, it was time for Mr. Sheridan to set forward in life; but having no kind of interest to procure preferment had he thought of going into orders, nor any fortune to provide for himself in any of the other liberal professions till such time as his own talents might have insured his success, what step was to be taken became a point of some consideration. The young gentleman's inclinations, added to the applause that he had frequently met with from those who had been present at the delivery of some of his academical exercises, in which, though very young, he had acquired great reputation as a just and critical orator, pointed his thoughts towards the theatre. That of Dublin was indeed, at that time, at a very low ebb, not only with respect to the emoluments arising from it, but also as to the theatrical merit of the performers, and still much more so as to the internal economy and conduct of it, and the private characters of the greater part of its members, and consequently not much frequented, excepting by the younger and more licentious members of the community, who went there more for the sake of indulging an inclination for riot and intrigue, than from any other motive: notwithstanding these disadvantages, however, Mr. Sheridan's merit, and the strong support his interest met with

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from his fellow-collegians, who, in that city, bear great sway in all the affairs of public entertainment, forced him into notice and approbation: and, as if one period had been fixed on by Fate for awakening the almost expiring taste of both kingdoms, it was nearly at the same time that our great brilliant star appeared at once with dazzling lustre in the east, and this other new phenomenon shone forth with almost equal lustre from the west of the theatric hemisphere. But there was a piece of service still remaining to be done to the Irish theatre, even of more importance than the acquisition of capital performers, and which was reserved for Mr. Sheridan to accomplish. This was the curbing of that licentiousness which had long reigned with an unlimited empire behind the scenes, and the putting a stop to the liberties daily taken by the young and unruly among the male part of the audience, who, by the prescription of custom almost immemorial, had constantly claimed a right of coming into the green-room, attending rehearsals, and carrying on gallantries in the most open and offensive manner, with such of the actresses as would admit of them; while those who would not, were perpetually exposed to insult and ill-treatment. These grievances Mr. Sheridan, as soon as he became manager of the theatre, which was not long after his first coming on the stage, determined by degrees to remove; and he at last happily effected it, though not till after his having been involved in contests with perhaps the most tumultuous audiences in the world, not only at the hazard of losing his means of subsistence, but even at the risque of his life, from the re-

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sentment of a set of lawless rioters, who were however, through a noble exertion of justice in the magistracy of Dublin, in the support of so good a cause, at length convinced of their error, or at least of the impracticability of pursuing it any further with impunity: and thus to Mr. Sheridan's care, judgment, assiduity, and spirit, the theatre of Dublin stands indebted for the regularity, decorum, and propriety, with which it has since been conducted, and the reputation it has acquired; it having been brought to that strictness of conduct, that neither powers of interest nor of violence could procure an admittance for any one behind the scenes during the time either of performance or rehearsal. Nor has the public been under less considerable obligations to this gentleman, not only for the easy and quiet enjoyment of their most rational amusement, but also for the very merit of the performances, in consequence of his introducing such a degree of regularity into them, as became a temptation to other persons, as well as himself (possessed of amiable characters, descended from good families, whose educations had been liberal, and who were endowed with those virtues and accomplishments, without which theatrical excellence can never be attained), to offer their services to the public, in a profession, which, for a long time, with respect to that kingdom, none but persons, indifferent to that most valuable of all earthly possessions, the good opinion of the world, would venture to appear in.

During the space of about eight years, Mr. Sheridan possessed this important office of manager of the Theatre Royal of Dublin, with all the success both with respect to

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fame and fortune that could well be expected; till at length an unfortunate occurrence overthrew at once the seemingly stable fabric he had so long and with so much pains been rearing, proved the shipwreck of his private fortune, and indeed hitherto the destruction of all those flourishing prospects the Irish stage seemed then to have of an established success.

In the summer of the year 1754, in which the rancour of political party arose to the greatest height that it had almost ever been known to do in Dublin, Mr. Sheridan unfortunately revived a tragedy, viz. Miller's *Mahomet*. In this play were many passages, which, though no more than general sentiments of liberty, and the detestation of bribery and corruption in those who have the conduct of public affairs; yet being fixed on by the anti-courtiers as expressive of their own opinions in regard to certain persons at that time in power, those passages were insisted on by them to be repeated; a demand which, on the first night of its representation, was complied with by Mr. Digges, by whom the part of Alcanor, in which most of them occurred, was then performed. On the succeeding night, however, in consequence of some remonstrances which had been made by the manager, on the impropriety and inconveniences attending on such a practice, the same speeches, when again called for by the audience, were refused by the actor; and, on some hints which he could not avoid giving of his inducement for that refusal, the manager became the object of their resentment. On his not appearing to mollify their rage by some kind of apology, they flew out into the most outrageous violence, cut the scenery to pieces

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with their swords, tore up the benches and boxes, and, in a word, totally despoiled the theatre; concluding with a resolution never more to permit Mr. Sheridan to appear on that stage.

In consequence of this tumult he was obliged to place the management of his ravaged playhouse in other hands for the ensuing season, and come himself to England, where he continued till the opening of the winter of the year 1756, when the spirit of party being in some degree subsided, and Mr. Sheridan's personal opponents somewhat convinced of the impetuous rashness of their proceedings, he returned to his native country; and, having preceded his first appearance on the stage by a public apology for such parts of his conduct as might have been considered as exceptionable, he was again received with the highest favour by the audience. But now, though once more seated on the throne of theatrical sovereignty, his reign, which had been thus disturbed by an insurrection at home, was yet to undergo a second shock, from an affair still, if possible, more fatal, being no less than an invasion from abroad. Two mighty potentates from England, viz. Mr. Barry and Mr. Woodward, having found means to sound the disposition of the people of Dublin, with whom the former, exclusive of his allowed theatrical merit, had great interest by being their countryman, and finding it the opinion of many, that a second theatre in that city would be likely to meet with encouragement, if supported by good performers, immediately raised a large subscription among the nobility and gentry, set artificers to work, erected a new playhouse in Crow

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Street during the summer season, and, having engaged a company selected from the two theatres of London, were ready for opening by the beginning of the ensuing winter. And now, at a time when Mr. Sheridan needed the greatest increase of theatrical strength, he found himself deserted by some of his principal performers, who had engaged themselves at the new house; and, as if fate were determined to combat against him, some valuable auxiliaries, which he had engaged from England, among whom were Mr. Theophilus Cibber, and Mr. Maddox the wire-dancer, lost their lives in the attempt to come to Ireland, being driven by a storm, and cast away, on the coast of Scotland.

This was the finishing stroke to that ruin which had begun to take place, and had been so long impending over his head. He was now compelled entirely to throw up his whole concern with that theatre, and to seek out for some other means of providing for himself and family.

In the year 1757, Mr. Sheridan had published a plan, whereby he proposed to the natives of Ireland the establishment of an academy for the accomplishment of youth in every qualification necessary for a gentleman. In the formation of this design he considered the art of oratory as one of the principal essentials; and, in order to give a stronger idea of the utility of that art, by example as well as theory, he opened his plan to the public in two or three orations, which were so well written, and so admirably delivered, as to give the highest proofs of the abilities of the proposer, and his fitness for the office of superintendant of such an academy; for which post he offered

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his service to the public. Yet how it happened we know not, but, though the plan itself was in some degree carried into execution, Mr. Sheridan was unfortunately excluded from any share in the conduct of it.

He then came over once more to England, where he composed a course of excellent lectures on elocution and oratory, which he publicly read in the theatres of the universities of Oxford and Cambridge, to numerous and elegant audiences, very considerably to his emolument, and still more so to his reputation. From thence he again came to London, where, for several years, his time seems to have been divided between the avocations of his former profession (having performed frequently in some of his most favourite characters in the several theatres royal), and that of reading lectures. In the winter of 1763, also, he published proposals for establishing an academy for introducing the English language in its purity, both of grammar and pronunciation, into the kingdom of Scotland, where moreover he had met with success in his lectures.

Mr. Sheridan, in 1778, published *A Pronouncing Dictionary of the English Language*, and afterwards exercised the office of manager of Drury Lane Theatre, under his son, one of the patentees. [See the next article.] He entered upon this office with a determination to reform some abuses which had crept in, and particularly such as had arisen from the caprice of several favourite actresses. In this pursuit, however, he found himself counteracted; when, disdaining to continue in his post on such ignominious terms, he relinquished his situa-

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tion, after holding it about three years.—The theatres being shut against him as a performer, he now returned to his literary avocations, and engaged in a design of giving the public a complete edition of the Works of Dean Swift, together with a Life of the Author, which was published in 17 vols. 8vo. 1784. He also read at Hickford's Rooms, at Coachmakers' Hall, and, in the spring of 1785, at Free-Masons' Hall, in conjunction with the late Mr. Henderson. This was his last public exhibition. The same year he visited Ireland; but during his residence there, he found his health decline, and, in the hope of re-establishing it, he came to England, and went to Margate; intending from thence, if he found no amendment, to proceed to Lisbon. A short time, however, showed that he was past recovery. His strength gradually failed, he died August 14, 1788, and was interred at Margate.

As an actor, the high station he so long maintained in the good opinion of audiences who valued themselves highly on being critical judges of theatrical performances, is surely sufficient to authorize our allowing him, if not a place in the very first rank, at least deserving of one superior to those in the second. Nature was indeed rather niggard of her favours to him with respect to voice and person; but the judgment in oratorical execution, and the critical understanding of his author, which were so essentially his characteristics, always afforded delight to the judicious and discerning.—As a scholar, all who knew him acknowledged his excellencies; and as a writer, his *Essay on British Education*, and his *Course of Oratorical Lectures*, as well as the

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many little pieces, which in his own defence he was at times obliged to send forth into the world, show a depth of reasoning, a fulness of imagination, and a command of language, which are not often excelled. In the dramatic way he only produced one original piece, and prepared three more for the stage from the works of other authors; viz.

1. *Captain O'Blunder*. Farce. 12mo. about 1754.

2. *Coriolanus*. Trag. 8vo. 1755.

3. *Loyal Subject*. T. C. altered from Beaumont and Fletcher. N. P.

4. *Romeo and Juliet*. T. altered from Shakspeare. N. P.

SHERIDAN, THE RIGHT HON. RICHARD BRINSLEY, who has been with great propriety styled the *Congreve* of the present day, is the son of Mr. and Mrs. Sheridan, mentioned in the preceding and subsequent articles. He was born at Quilca, near Dublin, about the year 1752; and at the age of six years was brought to England, and placed at Harrow school, where he received his education, under the care of Dr. Sumner. After having finished his studies at that seminary, he entered himself of the Middle Temple society, with a view to the profession of the law; but the attractions of dramatic poetry seem to have suspended his ardour in that pursuit. At the age of eighteen, he joined with another gentleman in translating the epistles of Aristænetus from the Greek; and, before he arrived at the age of twenty-two, his first play, *The Rivals*, was acted. In the year 1776, Mr. Garrick, having resolved to quit all his theatrical connexions, entered into a treaty with Mr. Sheridan, Mr. Linley, and Mr. Ford, for the sale of his share and interest in the

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patent, which agreement was soon afterwards finished, and our author became one of the managers of Drury Lane Theatre. On the 13th of April 1773, he was married to Miss Elizabeth Linley, an accomplished lady of exquisite musical talents. Amidst the cares of a theatre, Mr. Sheridan had not kept clear of the concerns of the political drama. Among the connexions that he had formed in this way was the late Right Hon. Charles James Fox. To that great man, then at the height of his talents, we may most probably attribute Mr. Sheridan's commencement of senatorial honours. After a variety of expectations from parliamentary interests, he offered himself a candidate for the independent borough of Stafford, in the election of 1780, against the gentleman who had for some years represented it, and succeeded. His connexion with Mr. Fox naturally led him to the support of his party, at that time in opposition. His first effort in Parliament was on the subject of the employment of the military during the riots arising from the Protestant petition. On the accession to power of the second administration formed under the Marquis of Rockingham, in 1782, when Lord Shelburne and Mr. Fox were principal secretaries of state, and Burke was paymaster of the forces, Mr. Sheridan became under-secretary to his friend, and with him resigned, when the death of that Noble Marquis again changed the disposition of power. Again Mr. Sheridan returned to his former exertions with new vigour, and, in conjunction with other persons, set up a periodical paper, called *The Jesuit*, which had not been long established, when its authors ren-

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dered themselves liable to a prosecution. This was not long delayed; for Mr. Pitt, then just twenty-three years old, was at the head of the administration, Mr. Dundas was the treasurer of the navy, &c. and Lord Shelburne at the head of the treasury-board. The powerful party under Lord North was now in opposition as well as that of Mr. Fox. A coalition was therefore brought about by means of Edmund Burke, the mutual friend of both, for the purpose of creating a majority against administration.—This was that celebrated coalition, against which every party joined in mutual recrimination. On the debate of the preliminary articles of peace (February 17, 1783), Mr. Sheridan had warmly seconded Lord John Cavendish, in an amendment of the address, which went to omit the approval of the treaty. Mr. Pitt, in answer to him, thought proper to commence his speech with the following exordium:

“No man (he said) admired
“more than he did, the abilities
“of that Honourable Gentle-
“man, the elegant sallies of his
“thought, the gay effusions of his
“fancy, his dramatic turns, and
“his epigrammatic points: and
“if they were reserved for the
“*proper stage*, they would no
“doubt receive, what the Honour-
“able Gentleman’s abilities always
“did receive, the plaudits of the
“audience: and it would be his
“fortune, ‘*Sui plausu gaudere*
“*theatri.*’ But *this* was *not* the
“proper scene for these elegan-
“cies; and he therefore called
“the attention of the House to
“the question,” &c.

In his reply to this, Mr. Sheridan said, that “On the particu-
“lar sort of personality which the

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“Right Honourable Gentleman
“had thought proper to make use
“of, he need not make any com-
“ment; the *propriety*—the *taste*
“—the *gentlemanly point* of it,
“must have been obvious to the
“House. But (continued he), let
“me assure the Right Honourable
“Gentleman, that I do now, and
“will at any time, when he
“chooses to repeat this sort of allu-
“sion, meet it with the most sincere
“good humour. Nay, I will say
“more—flattered and encouraged
“by the Right Honourable Gen-
“tleman’s panegyric on my ta-
“lents, if ever I again engage in
“the compositions to which he
“alludes, I may be tempted to an
“act of presumption—to attempt
“an improvement on one of Ben
“Jonson’s best characters—that
“of the Angry Boy in *The Alchy-*
“*mist.*” The Coalition triumphed
for a time, and Mr. Sheridan again
returned to place (April 1783), as
secretary to the treasury, of which
the Duke of Portland was first
lord. Mr. Fox, at the same time,
was secretary for foreign affairs,
and Lord North for the home de-
partment, while Mr. Burke, as
before, was paymaster. In de-
fence of the Bill for the Govern-
ment of India, of his friend Mr.
Fox, Sheridan evinced powers
which appeared to astonish equally
his auditors and the public. The
time was, however, arrived when
the whole men and measures of
the English government were to
experience a change, and Mr.
Sheridan, with his friends, reced-
ed into a long exile from power,
on Mr. Pitt’s more general assump-
tion of it.—The latter gentleman
now became first lord of the trea-
sury and chancellor of the exche-
quer, with a number of new cha-
racters in the highest departments

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of the state. This did not, however, interrupt Mr. Sheridan's career to excellence and importance as a parliamentary orator; for, on the trial of Mr. Hastings, arising out of the disorders in the government of India, on which he had already distinguished himself, he was appointed a manager.

The great estimation in which he then stood, may be readily conceived by the following eulogium, pronounced on him by Burke, upon his exertions in the above business:

"He has this day surprised the
"thousands, who hung with rap-
"ture on his accents, by such an
"array of talents, such an exhi-
"bition of capacity, such a display
"of powers, as are unparalleled
"in the annals of oratory; a dis-
"play that reflected the highest
"honour upon himself—lustre
"upon letters—renown upon Par-
"liament—glory upon the coun-
"try. Of all species of rhetoric,
"of every kind of eloquence that
"has been witnessed or recorded,
"either in ancient or modern
"times; whatever the acuteness
"of the bar, the dignity of the
"senate, the solidity of the judg-
"ment-seat, and the sacred mo-
"rality of the pulpit, have hither-
"to furnished, nothing has sur-
"passed, nothing has equalled,
"what we have heard this day in
"Westminster Hall. No holy
"seer of religion, no sage, no
"statesman, no orator, no man of
"any description whatever, has
"come up, in the one instance,
"to the pure sentiments of mo-
"rality; or in the other, to that
"variety of knowledge, force of
"imagination, propriety and viva-
"city of allusion, beauty and ele-
"gance of diction, strength and
"copiousness of style, pathos and

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"sublimity of conception, to
"which we have this day listened
"with ardour and admiration.
"From poetry up to eloquence,
"there is not a species of compo-
"sition, of which a complete and
"perfect specimen might not from
"that single speech be culled and
"collected."—Mr. Fox said, that
"all he had ever heard or read,
"when compared with it, dwin-
"dled into nothing."—Mr. Pitt
acknowledged, "that he had sur-
"passed all the eloquence of an-
"cient or modern times, and that
"his speech (on the third charge
"against Mr. Hastings) possessed
"every thing that genius or art
"could furnish, to agitate and
"control the human mind."

The next great occasion in which the powers of his eloquence were called forth, was the question of regency; in which he supported with great dignity the rights of his Royal Patron. Throughout the whole of this important period, the Prince of Wales honoured Mr. Sheridan with his confidence, and which has since remained with a steady constancy. About the same time he also lost his father, who died at Margate, August 14, 1788.

The true friend of liberty, he always displayed himself as a genuine loyalist. During the melancholy period of the naval mutiny, he said—"Whatever dif-
"ference in political sentiments
"might prevail in the country,
"the moment was come when
"His Majesty had an undoubted
"right to call upon all his subjects
"for their zealous co-operation in
"maintaining the due execution
"of the laws, and in giving every
"possible efficiency to the mea-
"sures of Government." In all
questions that regard the liberty
of the subject, Mr. Sheridan has

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ever been prominent and active; and in questions of commerce and finance, as well as military affairs, he has surprised his most intimate friends.

Mr. Sheridan had, previous to his entering into Parliament, increased his property in the Theatre Royal, Drury Lane, by the purchase of Mr. Lacy's share in the patent, in addition to his own; yet the increased expenses of an establishment calculated for all that was great and gay, rendered the increase of fortune unequal to their support, and produced embarrassments, of which, however they may, on some occasions, delight in the recital, we should not feel warranted in the insertion.

In 1792 he lost his lady, who died of a lingering decline. Mr. Wilkes said of her, she was "the most modest, pleasing, and delicate flower" he had seen.

Once more he lent his aid to the interests of Drury Lane Theatre, as well as the drama at large. In the latter end of the season of 1799, appeared the tragedy of *Pizarro*, translated from the German of Kotzebue; but translated with such freedom and additional beauties, that it might be said to be his own. It was most happily adapted to the times and to the genius of the British nation, with all the graces and combinations of dramatic interest; hence the applause it met with was unbounded.

Notwithstanding the success of the establishment for which Mr. Sheridan's talents were so ably exerted, its finances were in a state that required the frequent interference of the Lord Chancellor; the decisions of whom were, however, always to the honour of Mr. Sheridan.

It was about this time that he

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purchased the pleasant villa of Polesden, near Leatherhead, in Surrey, formerly the residence of Admiral Geary; soon after which he was appointed receiver-general of the Dutchy of Cornwall, to His Royal Highness the Prince of Wales.

On the retirement of Mr. Pitt, Mr. Sheridan acted as usual in accordance with Mr. Fox; and on the return of Mr. Pitt to office, he did not fail of his wonted rigour against him.

On the death of that great statesman, Mr. Fox, after an absence from power of twenty-three years, was, by the unanimous voice of the Sovereign and the people, called into office, and Mr. Sheridan was invited to share the honours of his friend. He became a member of the privy council, and treasurer of the navy, and applied himself to the important duties of his situation with great diligence. But an event soon took place that checked the apparent serenity of his progress, as well as that of his co-partners: this was the death of Mr. Fox.

The pleasing prospects which honour, popularity, and power, might have given to the view of Mr. Sheridan, now soon faded before him. On the subject of the Roman Catholic question a difference in the cabinet took place, which occasioned a sudden dissolution of Parliament; in consequence of which Mr. Sheridan again was found in opposition, in which he has continued ever since.

Mr. Sheridan is the author and alterer of the following pieces:

1. *The Rivals*. C. 8vo. 1775.
2. *St. Patrick's Day*; or, *The Scheming Lieutenant*. F. 1775. N.P.
3. *The Duenna*. C. O. 1775. 8vo. 1794.

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4. *A Trip to Scarborough*. C. altered from Vanbrugh, 1777; 8vo. 1781.

5. *The School for Scandal*. C. 1777. N. P.

6. *The Tempest*. Altered, 1777. N. P.

7. *The Camp*. Dr. Ent. 1778. N. P.

8. *The Critic*; or, *A Tragedy rehearsed*. D.P. 1779; 8vo. 1781.

9. *Pizarro*. T. 8vo. 1799.

The Camp is very generally attributed to Mr. Sheridan's pen; though Mr. Tate Wilkinson positively denies that it was written by him.

To this gentleman likewise has been ascribed,

10. *Robinson Crusoe*. Pantom. 1781; 8vo. 1797.

SHERIDAN, FRANCES. This lady was wife to Mr. Sheridan the elder. She was born in Ireland, about the year 1724, but descended from a good English family which had removed thither. Her maiden name was Chamberlaine, being the grand-daughter of Sir Oliver Chamberlaine. The first literary performance, by which she distinguished herself, was a little pamphlet at the time of a violent party dispute relative to the theatre, in which Mr. Sheridan had newly embarked his fortune. So well-timed a work exciting the attention of Mr. Sheridan, he procured himself to be introduced to his fair patroness, to whom he was soon afterwards married. She was a person of the most amiable character in every relation of life, with the most engaging manners. After lingering some years in a very weak state of health, she died at Blois, in the south of France, in the year 1767. Her dramatic works are,

1. *The Discovery*. C. 8vo. 1763.

2. *The Dupe*. C. 8vo. 1764.

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Mrs. Sheridan was also the author of *Sydney Biddulph*, a novel, in 5 volumes, which may be ranked with the first productions of that class in ours, or in any other language. She wrote also an excellent little romance, in one volume, called, *Nourjahad*, in which there is a great deal of imagination, productive of an admirable moral.

SHERIDAN, MISS. This lady is daughter of Mr. Sheridan the elder, and sister to the patentee of Drury Lane. She has produced one dramatic performance, called

The Ambiguous Lover. F. 1781. N. P.

SHILLITO, CHARLES, has published several poetical pieces, particularly *The Sea-Fight*, an elegiac poem, written at sea; *The Country Book-Club*, a poem; a translation of *A Sonnet supposed to have been written by Mary Queen of Scots to the Earl of Bothwell*; and *The Man of Enterprise*. F. 8vo. 1789.

SHIPMAN, THOMAS. Of this gentleman we have no farther information, than that he was descended of a very good family, and had, by dint of an excellent education, acquired all those accomplishments which were necessary to fit him for conversation, and render his company desirable by the best wits of the age. We find only one dramatic piece of his extant, whose title is

Henry III. of France. T. 4to. 1678.

Yet it appears, from a collection of his poems, entitled *Carolina*, that he was held in high esteem by Mr. Cowley, and had written other tragedies. But what they were called, or whether ever published, it is not easy to trace. He lived in the reign of Charles II. and has been supposed to have died in the year 1691. It is evi-

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dent, however, that his death must have been antecedent to that period, from Flatman's address to the reader, prefixed to *Carolina*, printed in 1683; where he says, that the author of the poem he is then editing "*is dead, and happy out of the reach of thy envy, and in no need of thy pity.*" Flatman also informs us, that "in the calamities of the late rebellion he was no small sharer, but had the good fortune to retire from a total ruin."

SHIRLEY, HENRY. Of this gentleman we can trace no further particulars, than that he lived in the reign of King Charles I. and wrote one play, entitled,

1. *The Martyr'd Soldier.* Trag. 4to. 1638.

and the following, which were never printed, viz.

2. *The Spanish Duke of Lerma.*

3. *The Duke of Guise.*

4. *The Dumb Bawd.*

5. *Giraldo the Constant Lover.*

Entered in the book of the Stationers' Company, September 9, 1653.

Wood imagines him to have been brother, or some near relation, of James Shirley, of whom we now shall proceed to give some account.

SHIRLEY, JAMES, was of an ancient family, and born about the year 1594, in London. He was educated at Merchant Taylors' school, and from thence removed to St. John's College, in Oxford; where Dr. Laud, then president of that college, conceived a great affection for him, on account of his excellent parts, yet would often tell him, that "he was an unfit person to take the sacred function upon him, and should never have his consent," because Mr. Shirley had a large mole upon his left cheek, which Laud esteemed a

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deformity. Afterwards, leaving Oxford, he went to Cambridge, and soon after, entering into orders, he obtained some preferment at or near St. Alban's. In the mean time, growing unsettled in his principles, he changed his religion for that of Rome, left his living, and taught a grammar-school in St. Alban's; but this employment being uneasy to him, he retired to London, lived in Gray's Inn, and became a writer of plays. By this he gained, not only a livelihood, but also great respect and encouragement from persons of quality, especially from the Queen, wife to King Charles I. who made him her servant. When the rebellion broke out, he was obliged to leave London and his family (for he had a wife and children), and being invited by his patron William, Earl, afterwards Duke of Newcastle, to follow his fortune in the civil wars, he attended his Lordship. On the decline of the King's cause, he retired to London; where, among other of his friends, he found Mr. Stanley, author of *The Lives of the Philosophers*, who supported him for the present. The acting of plays being prohibited, he then returned to his old occupation of teaching school, which he did in White Friars; and, at the Restoration, several of his plays were brought upon the theatre again. In 1666 happened the great fire of London, by which he was burnt out of his house near Fleet Street; from whence he removed into the parish of St. Giles in the Fields; where, being extremely affected with the loss and terror occasioned by that dreadful conflagration, he and his wife both died within the space of twenty-four hours, and were interred in the same grave.

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Besides thirty-nine plays, tragedies and comedies, printed at different times, he published an octavo volume of poems in 1646, with three tracts relating to grammar. He assisted his patron, the Duke of Newcastle, in composing a few plays, which the Duke published; as likewise Mr. John Ogilby, in his translation of Homer and Virgil, by writing notes on them. He was by many considered as one of the most noted dramatic poets of his time; and some thought him even equal to Fletcher himself. His chief excellence will be found in his comedies. A contemporary writer has this distich in his commendation:

“Shirley (the morning child) the Muses
bred,
“And sent him born with bays upon
his head.”

Our author's dramatic pieces are,

1. *The Wedding*. C. 4to. 1629.
2. *The Grateful Servant*. C. 4to. 1630.
3. *The School of Compliments*. C. 4to. 1631.
4. *The Changes; or, Love in a Maze*. C. 4to. 1632.
5. *Contention for Honour and Riches*. Masque. 4to. 1633.
6. *The Witty Fair-one*. C. 4to. 1633.
7. *The Triumph of Peace*. M. 4to. 1633.
8. *The Bird in a Cage*. C. 4to. 1633.
9. *The Traytor*. T. 4to. 1635.
10. *The Lady of Pleasure*. C. 4to. 1637.
11. *The Young Admiral*. Tragi-Com. 4to. 1637.
12. *The Example*. Tragi-Com. 4to. 1637.
13. *Hyde Park*. C. 4to. 1637.
14. *The Gamester*. C. 4to. 1637.
15. *The Royal Master*. Tragi-Com. 4to. 1638.

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16. *The Duke's Mistress*. Tragi-Com. 4to. 1638.
 17. *The Maid's Revenge*. T. 4to. 1639.
 18. *Chabot, Admiral of France*. T. 4to. 1639.
 19. *The Ball*. C. 4to. 1639.
 20. *Arcadia*. Past. 4to. 1640.
 21. *The Humorous Courtier*. C. 4to. 1640.
 22. *The Opportunity*. C. 4to. 1640.
 23. *St. Patrick for Ireland*. Hist. Play. 4to. 1640.
 24. *Love's Cruelty*. T. 4to. 1640.
 25. *The Constant Maid*. C. 4to. 1640.
 26. *The Coronation*. C. 4to. 1640.
 27. *The Triumph of Beauty*. M. 8vo. 1646.
 28. *The Brothers*. C. 8vo. 1652.
 29. *The Sisters*. C. 8vo. 1652.
 30. *The Doubtful Heir*. Tragi-Com. 8vo. 1652.
 31. *The Imposture*. Tragi-Com. 8vo. 1652.
 32. *The Cardinal*. T. 8vo. 1652.
 33. *The Court Secret*. Tragi-Com. 8vo. 1653.
 34. *The Politician*. T. 4to. 1655.
 35. *The Gentleman of Venice*. T. C. 4to. 1655.
 36. *Cupid and Death*. M. 4to. 1659.
 37. *The Contention of Ajax and Ulysses for Achilles' Armour*. Int. 8vo. 1659.
 38. *Honorîa and Mammon*. C. 8vo. 1659.
 39. *Andromana; or, The Merchant's Wife*. T. 4to. 1660.
- He was also the author of the following, not printed:
- St. Albans*. T. 1639.
- The General*.
- Looke to the Ladie*. C. 1639.
- Rosania; or, Love's Victory*. C.

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mentioned in his poems. We apprehend this last to be the same as *The Doubtful Heir*.

Shirley is likewise supposed to have been author of

The Duke. Play. 1631.

It has been long wished to see a corrected edition of all this author's pieces. "His imagination" (says Dr. Farmer, in his *Essay on the Learning of Shakspeare*) "is sometimes fine to an extraordinary degree." "Why will not (we borrow the words of another Cambridge man, the author of *An Heroic Address in Prose to the Rev. Richard Watson*, "D. D. F. R. S. 4to. 1780; a work replete with wit, humour, learning, and fancy, together with a pleasant degree of extravagance) some ingenious commentator, perhaps one of the Shakspearian troop, of which there are above fifty horse and foot, named with an &c. at the end, undertake the task?"—At the time of passing this sheet through the press, we are informed, that Mr. Murray, bookseller, in Fleet Street, has such an edition in the press.

SHIRLEY, WILLIAM. This gentleman was for some years resident in Portugal, in a public character, if we mistake not. On some disgust, however, or dispute, in which he had involved himself there, he returned to England about the year 1749. He was esteemed a person of deep penetration, and well versed in affairs of trade and the commercial interests and connections of different kingdoms, more especially those of Great Britain and Portugal. He has also been generally considered as the author of several letters on those subjects published in *The Daily Gazetteer*, and signed *Lusitanicus*. In his

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poetical capacity, however, Mr. Shirley does not stand in so considerable a light, though several of his plays have been represented on the stage.

The following is a list of them:

1. *The Parricide*. T. 8vo. 1739.
2. *Edward the Black Prince*. H. T. 4to. 1750.
3. *King Pepin's Campaign*. Burl. Op. 8vo. 1755.
4. *Electra*. T. 4to. 1765.
5. *The Birth of Hercules*. M. 4to. 1765.
6. *The Roman Sacrifice*. T. 1777. N. P.
7. *The Roman Victim*. T.
8. *Alcibiades*. T.
9. *The First Part of King Henry the Second*. H. T.
10. *The Second Part of King Henry the Second*. H. T.
11. *The Fall of Carthage*. H. T.
12. *All mistaken*. C.
13. *The Good Englishman*. B. O.
14. *Fashionable Friendship*. B. O.
15. *The Shepherd's Courtship*. M. P.

The last nine are not yet printed.

Davies tells us, that Mr. Shirley was in Lisbon during the dreadful earthquake in 1755, and very narrowly escaped from its ruins. Besides the above, he printed (Davies says he is told) a pamphlet, entitled *Brief Remarks on the original and present State of the Drama*, with a humorous tract, called

16. *Hecate's Prophecy*. D. 8vo. 1758.

SHIRREFS, ANDREW, A. M. Notwithstanding the respectable title added to this name, we find the person by whom it is assumed to be no more than a bookbinder at Aberdeen, and that he has had the misfortune of being deprived of the use of his legs. He has written two dramatic pieces, entitled,

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1. *Jamie and Bess; or, The Laird in Disguise.* Pastoral Com. 8vo. 1790.

2. *The Sons of Britannia.* Int. 1796.

SHONE, W. A gentleman of this name published, in 1810, an edition of Marlowe's

Jew of Malta, with notes. 8vo.

SHRAPTER, THOMAS, wrote *The Fugitive.* Dr. Past. 8vo. 1790.

SHUCKBOROUGH, CHARLES, of Longborough, in the county of Gloucester, was the author of one play, never acted, entitled

Antiochus. T. 8vo. 1740.

SIBER, C. We find this name prefixed to

The Female Jacobin Club. Pol. Com. 8vo. 1801.

SICKELMORE, RICHARD, a person still living at Brighton, who has the merit of having raised himself from a mechanic line of life by his pen, as balnean purveyor of chit-chat news for the London papers; which articles being invariably larded with the epithets pedestrian and equestrian, as well as being written in a sort of stilted prose, have obtained him the name of *Apollo on Horseback*. He is, however, a very worthy character; and, besides some rhymes, of which one may say,

“ On peut être honnête homme, et faire mal des vers,”

has contributed several pieces of novel goods to the light summer manufactory of Lane and Co. and has also produced the following dramatic pieces:

1. *The Dream.* Serio-Dramatic Piece. 8vo. 1797.

2. *Quarter Day.* Interl. 8vo. 1798.

3. *Salinbanco.* Op. 8vo. 1798.

4. *The Cottage Maid.* O. 1798.

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5. *Aboukir Bay.* M. D. 8vo. 1799.

6. *Sketches from Life.* C. 1802.

7. *A Birth-day Tribute.* Int. 1805. N. P.

Nos. 4, 6, and 7, were acted at Brighton in 1798, 1802, and 1805; but we have not seen them in print.

SIDDONS, HENRY, is the son of the highly-gifted actress of that name with whom the British stage has long been adorned. Mr. Siddons was born at Wolverhampton, October 23, 1774. His mother brought him up to London when an infant; and he was at Drury Lane in 1788, where he performed the Child to his mother's Isabella. Having been sent to school at Croydon in Surrey, and from thence to Dr. Barrow's academy in Soho Square, he was, by the favour of the Queen, shortly after placed upon the foundation of the Charterhouse, where he remained five years, and acquired a competent knowledge of the classics. Immediately after he quitted school, his father took him to France, and he was placed with a gentleman at Amiens in Picardy. The troubles, however, then commencing in France, he was compelled to return to England; when, having joined his uncle Mr. Stephen Kemble's company, he made his appearance on the stage, Nov. 1792, as Zanga, in *The Revenge*; after which he performed at Lancaster, Liverpool, Bath, &c. The talents that he displayed in the parts of Rolla and the Stranger at length induced his mother to recommend him to Mr. Harris, who immediately engaged Mr. Siddons for three years. In October 1802, he appeared in a comedy, called *Integrity*, sustained his part with great ability, and the audience

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marked his efforts with the warmest eulogium and applause. The same season he performed Hamlet, Othello, Edgar, Egerton, Hotspur, Alonzo in *The Revenge*, and some other material characters; all of which proved his possession of great requisites for the stage. But this gentleman has, what very often accompanies men of real talent, a fine contexture of nerve, which often renders the execution of the best intellectual designs abortive; at least disables the artist from communicating that warmth, energy, and beauty, with which the subject has inspired his soul, but which he feels a difficulty to impart. It was this delicacy of feeling which rendered Mr. Siddons's descriptive powers not so interesting to an audience, as at first they would have been, had he possessed less talent and more confidence; the latter qualification is known to do more in almost every department of life than modest merit. At Drury Lane, however, he exhibited many traits of improvement, and supported several characters with considerable ability.

In June 1802 Mr. Siddons took for his partner in life the amiable and accomplished Miss Murray, whose merits as an actress are held in high estimation, and whose private character stands in no need of our eulogy.

Since the destruction of Drury Lane Theatre by fire, Mr. Siddons has taken the New Theatre Royal, Edinburgh, where, we understand, he is pursuing a successful career, as author, actor, and manager. He has published some novels of considerable merit, as *William Wallace*, *Leon*, *Somerset*, &c.; and the following dramatic pieces:

1. *Modern Breakfast*. Int. 8vo. 1790.

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2. *Sicilian Romance*. O. 8vo. 1794.

3. *Adventures of Tom Trip*. F. N. P.

4. *What we have been, and what we may be*. F. 1796. N. P.

5. *Zelida*. S.C.O. 1799. N. P.

6. *A Tale of Terror*. D. Rom. 8vo. 1803.

7. *Time's a Tell-tale*. C. 8vo. 1807.

8. *Russian Impostor*. O. 1809. N. P.

9. *Friend of the Family*. C. 1810. N. P.

SILVESTER, —, is author of *Ranger in Wedlock*. C. 1788. N. P.

SIMEONS, —, has written *Idelia*. T. 1802. N. P.

SIMON, —, is author of,
1. *National Prejudice*. C. 1791. N. P.

2. *Village Coquette*. F. 1792. N. P.

SIMPSON, JOSEPH, wrote *The Patriot*. T. 8vo. 1785.

SINCLAIR, THE RIGHT HON. SIR JOHN, M. P. one of His Majesty's Privy-council, President of the Board of Agriculture, and author of many useful works on agricultural, statistical, and fiscal subjects, was born in the year 1754, and received his education at the High School, Edinburgh, and at the universities of Edinburgh, Glasgow, and Oxford. He is said to be the author, in the dramatic way, of

A Scene from Ossian.

SINGER, JOHN, wrote,

1. *The Conquest of Brute*. P. 1598. N. P.

2. *Singer's Voluntary*. P. 1602. N. P.

SINGLETON, REV. THOMAS, M. A. was an assistant master at Eton school in 1656; and was chosen master of the free-school

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at Reading, Oct. 29, 1660. He afterwards quitted Reading, and became a private teacher in Clerkenwell Close, near the Duke of Albemarle's house; where, about 1683, the celebrated Dr. Mead became one of his scholars. At one time his school was so flourishing, that he had nearly 300 scholars under his care; but at last, becoming distressed in his circumstances, he was much indebted to the liberality of Dr. Mead. He was the author of a Latin play, entitled

Talpæ; sive, Conjunctio Papistica. 1688-9. N. P.

SKEFFINGTON, LUMLEY ST. GEORGE. This gentleman is the only surviving son of Sir William Charles Farrell Skeffington, Bart. of Skeffington Hall, Leicestershire, the elder branch of the Massarene family, by his late wife Catherine-Josepha, who died July 26, 1811. Our author was born in London, in March 1778, and received the rudiments of education under Mr. Henry Newcome, at Hackney. At an early age he discovered a taste for composition and poetry; and, though commonly negligent of his own exercises, he would very cheerfully write verses for his school-fellows. It has happened, not unfrequently, that he has been reprimanded for not having performed his own task, when, at the same instant, another boy has received the highest applause for lines which were given to him by our author. In declamation, which was particularly studied at the above school, he eminently excelled; his voice, possessing both compass and sweetness, enabled him to give the most powerful effect to whatever he undertook. The theatrical representations, for which the school had, for above a

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century, been noted, afforded our young candidate for fame a more than ample opportunity of proving his abilities in elocution. Almost on his first coming to the school, the late elegant poet, George Keate, Esq. wrote for him an epilogue, in which the fashionable manners of the day were well depicted, and were portrayed, even at that early age, by the performer with the most admirable effect. From this era Skeffington rose rapidly in the opinion not only of his master, but also of his young associates. Not long afterwards, his graceful representation of Hamlet, and his no less remarkable energy in Phocyas, in Hughes's *Siege of Damascus*, established his reputation. He was one of those boys who had the good fortune to make friends of all, and to be the favourite of many. His talents were of a showy description; and, to an impartial observer, he might be said to possess more brilliancy than depth. Yet, on serious points, where exertion of understanding was required, he always evinced more than was expected, and generally as much as was required. If his compositions did not always manifest that profundity of argument, and depth of thought, which marked the writings of some of his contemporaries, yet, in his most careless moments, there constantly shone forth a grace of manner, and an air of elegance, which they could never reach. After leaving school, he passed at least two or three years in the closest application, and most unremitting assiduity. Being now arrived at that period, when young men, in his line of life, are introduced into the world, by a presentation at court, he, for a time, forgot the Muses; and, by a very successful courtship

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of the Graces, burst forth a distinguished figure in the higher circles of fashionable society. After passing a few years in a round of gaiety, the charms of his early friends, the Muses, again attracted his attention; and he returned to them with the delight of a lover. In May 1802 he produced, at Covent Garden theatre, a comedy in five acts, entitled *The Word of Honour*. Previously to its appearance, the greatest curiosity was excited among all ranks of people; for they found it difficult to imagine how a man, who was immersed in crowds, and harassed by engagements, could find time to write. Indeed, many considered his success as most precarious; but his school-fellows, and those who were more particularly acquainted with him, were of a very different opinion. At length the moment of trial arrived, and, on that occasion, one of the most splendid assemblages which had ever adorned a theatre was collected. The comedy, as is well known, was received with great applause; and from that hour he has continued occasionally to write.

The products of his labours have been as follow :

1. *The Word of Honour*. Com. 1802. N. P.
2. *High Road to Marriage*. C. 1803. N. P.
3. *The Sleeping Beauty*. Leg. Mel. Dram. [Songs only] 8vo. 1805.
4. *Maids and Bachelors*. Com. 1806. N. P.
5. *Mysterious Bride*. P. 1808. N. P.

An elegant and very respectable publication, *The Monthly Mirror*, to the biographical pages of which we have been occasionally indebted

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for assistance in our labours, speaks thus of Mr. Skeffington : “ Those who best know him declare, that, in point of temper, he may be equalled, but not surpassed. As to his manners, the suffrages of the most polished and polite circles in this kingdom have pronounced him one of the best bred men of the present time, blending at once the decorum of what is called the *vieille cour*, with the careless gracefulness of the modern school: he seems to do every thing by chance; but it is such a chance as study could not improve. In short, whenever he trifles, it is with elegance, and whenever occasion calls for energy, he is warm, spirited, and animated. Let it be further added, that he is a zealous friend and supporter of the theatres and the performers; evincing, on every occasion, an ardent inclination for the encouragement of merit. It is also a fact well ascertained, that he was never known to say, even in the most remote way, a disrespectful or unkind word of any person.”

SKELTON, JOHN, a poet, who was descended from the Skeltons of Cumberland, and flourished in the reigns of Henry VII. and VIII. He was laureated at Oxford, and was permitted to hold the same honour at Cambridge. Having studied (says Mr. Warton) in both our universities, he was promoted to the rectory of Diss, in Norfolk. That he was a learned man, Erasmus has confirmed; who, in a letter to King Henry VIII. calls him *Britannicarum literarum lumen & decus*. Though his style is rambling and loose, yet he was not without invention, and his satire is strongly pointed.

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But for his buffooneries in the pulpit, and his satirical ballads against the mendicants, he was severely censured, and perhaps suspended, by Nykke his diocesan, a rigid Bishop of Norwich, from exercising the duties of the sacerdotal function. Wood says, he was also punished by the Bishop for "having been guilty of certain crimes, AS MOST POETS ARE." But these persecutions only served to quicken his ludicrous disposition, and to exasperate the acrimony of his satire. As his sermons could be no longer a vehicle for his abuse, he vented his ridicule in rhyming libels. At length daring to attack the dignity of Cardinal Wolsey, he was closely pursued by the officers of that powerful minister; and, taking shelter in the sanctuary of Westminster Abbey, was kindly entertained and protected by Abbot Islip, to the day of his death. He died, and was buried in the chancel of the neighbouring church of St. Margaret, in the year 1529.

With the general coarseness, obscenity, and scurrility, that distinguish his smaller poems, our readers cannot fail to be acquainted. He takes his place, however, in this work, as author of four dramatic pieces, entitled,

1. *The Nigramansir.* Int.

2. *Magnificence.* Int.

3. *The Comedy of Virtue.*

4. *The Comedy of Good Order.*

Of the second, an imperfect copy is in the collection of the late David Garrick, Esq. and a perfect one in the university library at Cambridge, D 4. 8. The two latter seem not to have been printed.

SLADE, JOHN, was a lieutenant in the tenth regiment of marines, and lost his life in the Ramillies, when that ship was cast away the

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15th of February 1760. He wrote a play, acted one night at the Haymarket by himself and his friends. It was called

Love and Duty. T. 8vo. 1756.

SLAUGHTER, MARTIN, was an actor, and one of the Lord Admiral's Servants, at the latter end of the 16th century. He wrote,

1. *Phocas.* T. 1596.

2, 3. *Hercules.* P. in two parts, 1598.

4. *Alexander and Lodowyke.* P. 1598.

5. *Pythagoras.* P. 1598.

None of these plays were printed, or are now perhaps in existence.

SMART, CHRISTOPHER. This unfortunate author was born at Shipborne, in the county of Kent, his father being steward to Lord Vane. He was once the favourite of Pembroke Hall, Cambridge, where he received a part of his education, took the degree of M.A. and became a fellow. At this early period of his life he was not more remarkable for his learning than his humour, of which many examples, like the following, are still remembered by his academical acquaintance. The three bedels of the university being men of unusual bulk, he is said to have characterized them in this extempore spondiac, which he afterwards introduced into a copy of Tripos verses, printed in his poems:

"Pinguia tergemorum abdomina bedellorum."

He lost his fellowship, however, by marrying Mr. Newbery the bookseller's wife's daughter by a former husband; yet to this event his succeeding miscarriages are not to be imputed; as he had previously quitted the university on account of debts he had contracted by his ex-

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travagance and attachment to the bottle.

This unfortunate habit of intemperance had a fatal effect upon him. It was carried to such excess, that about the year 1757 he was obliged to be confined in a madhouse, where he continued about two years, and during that time is said to have completed his translation of the Psalms. In 1759 he had a benefit at Drury Lane theatre, when Mr. Garrick's farce of *The Guardian* was acted for the first time. After his release from confinement, he published many pieces, and was reduced to the most deplorable state of poverty. At length, after suffering the accumulated miseries of debts, disease, and insanity, he was released by death on the 21st of May 1771. Not long before his death he wrote thus to the Rev. Dr. Jackson: "Being upon the recovery from a fit of illness, and *having nothing to eat*, I beg you to lend me *two or three shillings*, which (God willing) I will return, with many thanks, in two or three days."

His translation of Pope's *Ode on St. Cecilia's Day* has been celebrated much beyond its merit. Being written without regard to conformity of measure, it cannot be received as the legitimate representative of a Roman ode; neither are some expressions in it authorized by any writer in the same language.

The success of his version of Pope's *Essay on Criticism* was suitable to the wildness of such an undertaking. Had he chosen *The Temple of Fame*, or *Windsor Forest*, for the experiment, being general subjects, the Latin language could easily have furnished him with correspondent expressions; but where could he expect to meet with

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phrases capable of conveying ideas of the jingle of rhyme, and other peculiarities of modern English versification?

The performance that exhibits the highest flight of his genius, is one of those copies of Latin verses published annually at Cambridge under the title of a *Tripes*. In this, his personifications of *Mathesis*, *Atheia*, &c. abound with the most poetical imagery, delivered in language that will abide the test of criticism.

Smart was engaged with Rolt in more than one literary enterprise, particularly in *Mother Midnight's Entertainment* at the Haymarket theatre. This was first undertaken at the expense of the Mr. Newbery already mentioned, and was afterwards carried on with some degree of success. [See article ROLT.]

Our author's claim to a place in this work is derived from a dramatic piece written by him, and acted at Pembroke College under the following title:

1. *The Grateful Fair*. C. 1747. N. P.

In this mock drama his well-known simile of the Collier, the Brickdustmen, and the Barber, was originally inserted. The prologue to it is printed in the fourth volume of *The Poetical Calendar*.

2. *The Judgment of Midas*. M. 4to. 1752.

3. *Hannah*. Orat. 4to. 1764.

SMITH, —, wrote *Sir John Butt*. F. 12mo. 1798.

SMITH, ADAM, an actor at the Richmond theatre, and a singer at Bermondsey Spa, was the doer of a piece, called

The Noble Foresters. Int. 8vo. 1776.

SMITH, CHARLES. A gentleman of this name has published,

1. *The Count of Burgundy*. T. 8vo. 1798.

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2. *A Day at Rome*. M. E. 8vo. 1798.

3. *A Trip to Bengal*. M. E. 8vo. 1802.

SMITH, DR. ——. Concerning this author we shall transcribe the account given by Dr. Johnson in his life of Savage: "Mr. Smith, " a gentleman educated at Dublin; " but being hindered, by an impediment in his pronunciation, " from engaging in orders, for " which his friends designed him, " he left his own country, and " came to London in quest of employment, where he found his " solicitations fruitless, and his " necessities every day more pressing. In this distress he wrote a " tragedy, and offered it to the " players, by whom it was rejected. Thus were his last hopes " defeated, and he had no other " prospect than that of the most " deplorable poverty. But Mr. " Wilks thought his performance, " though not perfect, at least " worthy of some reward, and " therefore offered him a benefit. " This favour he improved with so " much diligence, that the house " afforded him a considerable sum, " with which he went to Leyden, " applied himself to the study of " physic, and prosecuted his design " with so much diligence and success, that when Dr. Boerhaave " was desired by the Czarina to " recommend proper persons to " introduce into Russia the practice and study of physic, Dr. " Smith was one of those he selected. He had a considerable " pension settled on him at his " arrival, and was afterwards one " of the chief physicians at the " Russian court."

The play above mentioned was called

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The Captive Princess. N. P.

A grateful and amusing letter from Dr. Smith to Mr. Wilks is printed in Chetwood's *History of the Stage*, p. 240. This letter, after describing his situation, concludes thus: "Capt. Pawlet will bring " you a few furs, with a small " quantity of ermine, the product " of Russia. Were I settled in " Greenland, I should do the same, " and land you a whale, or a white " bear. You will receive them " without any other weight but " themselves. But who gave me " these furs? this affluence? this " royal mistress? this happy situation? A man just of your age " and stature. If you can't find " him out, ask my dear and worthy " friend Sir Harry Wildair; and " tell him at the same time the " grain was his; and the reaper " with the crop shall ever be at " his command," &c.

SMITH, E. appears to have written

The Contrast. Com.

SMITH, E. H. was author of *Edwin and Angelina*. Op. 8vo. 1797.

SMITH, EDMUND, a poet of considerable reputation, was the only son of Mr. Neale, an eminent merchant, and was born in the year 1668. Some misfortunes of his father, which were soon after followed by his death, occasioned the son's being left very young in the hands of Mr. Smith, who had married his father's sister. This gentleman treated him as if he had been his own child, and placed him at Westminster school, under Dr. Busby. After the death of his generous guardian, whose name in gratitude he thought proper to assume, he was removed to Christchurch, in Oxford, and was there,

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by his aunt, handsomely maintained till her death. Some time before his leaving Christchurch, he was sent for by his mother to Worcester, and acknowledged by her as a legitimate son; which his friend Mr. Oldisworth mentions, to wipe off the aspersions that some had ignorantly cast on his birth. He passed through the exercises of the college and university with unusual applause, and acquired a great reputation in the schools both for knowledge and skill in disputation. Mr. Smith's works are not many. His only tragedy was acted in 1709; and was introduced upon the stage at a time when the Italian operas so much engrossed the polite world, that sense was altogether sacrificed to sound: and this occasioned Mr. Addison, who did our poet the honour to write the prologue, to rally therein the vitiated taste of the public, in preferring the unideal entertainment of an opera to the genuine sense of a British poet. This tragedy, with a poem to the memory of Mr. John Phillips, his most intimate friend, three or four odes, and a Latin oration, spoken publicly at Oxford, in *Laudem Thomæ Bodleii*, were published in the year 1719, under the name of his Works, by Mr. Oldisworth; who prefixed a character of the author, from whence this account is taken. Mr. Smith died in July 1710, in the forty-second year of his age, at the seat of George Duckett, Esq. called Hart-ham, in Wiltshire, and was buried in the parish-church there. Mr. Oldisworth has represented Mr. Smith as a man abounding with qualities equally good and great; and we have no reason to impute this panegyric to the partiality of friendship. Mr. Smith had, nevertheless, some slight defects in

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his conduct; one was an extreme carelessness in dress, which singularity procured him the name of Captain Rag. His person was yet so well formed, that no neglect of this kind could render it disagreeable; insomuch that the fair sex, who observed and admired him, used at once to commend and reprove him, by the name of *The Handsome Sloven*. It is acknowledged also, that he was much inclined to intemperance; which sunk him into that sloth and indolence which has been the bane of many a bright genius. Upon the whole, he was a good-natured man, a finished scholar, a fine poet, and a discerning critic.

Mr. Smith took the degree of M. A. July 9, 1696, and was expelled the college Dec. 20, 1705. The only play which he finished was

Phædra and Hippolitus. T. 4to. N. D. [1709.]

He had begun a tragedy on the subject of Lady Jane Gray, and had gone through several scenes of it; but died before it was finished.

SMITH, HENRY, wrote in the reign of William III. He belonged to Clifford's Inn, and was author of one play, entitled

The Princess of Parma. T. 4to. 1699.

SMITH, JAMES, was author of *The Cottage*. Op. F. 8vo. 1796.

SMITH, JOHN, a gentleman who lived at Snenton, in Yorkshire, and wrote one dramatic piece, refused by the players, but printed under the title of

Cytherea. C. 4to. 1677.

Jacob has confounded this Yorkshire gentleman with JOHN SMYTH, of Magdalen College, Oxford, author of *Win Her and take Her*.

SMITH, WENTWORTH, was author of

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The Three Brothers. T. 1602. N.P.

He was also accustomed to write dramatic pieces in conjunction with others, as

Albeke Gallas,

with Thomas Heywood; and the initials of his name being the same as those of William Shakspeare, it is thought that some pieces of his were imposed on the public as the works of that inimitable writer.

SMITH, WILLIAM. This gentleman wrote, in the reign of King James I. three dramatic pieces, whose titles are,

1. *Hector of Germanie*. Hist. Play. 4to. 1615.

2. *Freeman's Honour*. Play.

3. *St. George for England*. This was destroyed by Mr. Warburton's servant.

The second of them, we believe, never appeared in print, being only mentioned in the epistle dedicatory of the other.

Coxeter queries, whether this author is not the William Smith, rouge dragon pursuivant at arms, spoken of in *The English Topographer*, p. 2.

SMOLLETT, TOBIAS, M. D. a well-known writer of the last century, was born at Dalquhurn, a small village within two miles of Cameron, on the banks of the river Leven, in Dumbartonshire, in 1720. He was bred to the practice of physic and surgery, and was some time on board a ship of war as surgeon, in which capacity he served at the siege of Carthage. At the end of the war which was terminated by the peace of Aix la Chapelle, in 1748, having no further employment at sea, he betook himself to his pen; and, being happy in a lively genius, he soon produced his celebrated novel, entitled *Roderick Random*, which met with great

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success. This encouraged him to pursue the same path, and he afterwards gave the town another novel, entitled *Peregrine Pickle*; in which he luckily introduced the history of the celebrated Lady Vane. This episode gave the book a great run; but it had likewise no inconsiderable merit, independent of that lady's entertaining narrative, the materials of which, it is said, she herself furnished. He likewise wrote four other novels, entitled *Ferdinand Count Fathom*, *Sir Launcelot Greaves*, *Humphry Clinker*, and *The Adventures of an Atom*, which were judged greatly inferior to the two former. To this gentleman also the public was obliged for a new translation of *Gil Blas*, which was well received. He likewise made a new translation of *Don Quixote*, from the Spanish; and, in 1752, he struck into a different branch of literature, and published a tract on bathing and Bath waters. About this time he obtained a degree as doctor of physic. He resided at Chelsea, and had some practice; but writing was his chief pursuit. His *History of England* met with amazing success; but this was chiefly attributed to the uncommon arts of publication made use of by his bookseller; nevertheless, there is considerable merit in the Doctor's History, which, in point of style, is inferior to none. He also engaged in a periodical work, entitled *The Critical Review*; in which the acrimony of his strictures exposed him to great inconveniences, particularly a prosecution from Admiral Knowles; in consequence of which he underwent a heavy fine and imprisonment in the King's Bench. In the year 1762 he engaged in defence of administration, and published a paper, called *The Briton*;

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but being offended at some behaviour in his friends, he relinquished the employment in disgust.

At length, his constitution being greatly impaired by a sedentary life and assiduous application to study, he went abroad for his health in the month of June 1763. He wrote an account of his travels in a series of letters to some friends, which were afterwards published in two volumes. During all that time he appears to have laboured under a constant fit of chagrin. He had just before lost his only child, a daughter, whom he loved with the tenderest affection. After his return to his native country, he found his health continue to decline; he therefore went back to Italy, and died near Leghorn, Oct. 21, 1771.

The plays and poems of Dr. Smollett have been collected and published by T. Evans, in one volume 8vo.

The Doctor had a very agreeable vein of poetry; as appeared by some little occasional pieces, particularly *The Tears of Scotland*. He is author of two dramatic pieces, viz.

1. *The Regicide*. T. 8vo. 1749.
2. *The Reprisal; or, The Tars of Old England*. C. 8vo. 1757.

There has also been attributed to him, as a posthumous work,

The Israelites. F. 1785. N. P.

SMYTH, JOHN, was the son of John Smyth, of Barton, in Gloucestershire. He was born in the year 1662, and became a servitor of Magdalen College in 1679, at the age of seventeen years. In June 1686 he took the degree of M. A.; at that time he was usher of the school adjoining to Magdalen College great gate.

He wrote one play, entitled

Win Her and take Her; or, Old

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Fools will be meddling. C. 4to. 1691.

The dedication of this play to the Earl of Danby is signed by Cave Underhill, the actor.

Wood says, he was the author of *Scarronides*; or, *Virgil Travesty*; a mock poem on the second book of Virgil's *Aeneis*, in English burlesque, 8vo. 1691.

Odes paraphrased and imitated in *Miscelany Poems and Translations*, by Oxford Hands, 8vo. 1685. They are from p. 64 to 92.

SMYTHE, GEORGE, was author of

The Generous Attachment. C. 8vo. 1796.

SMYTHE, JAMES MOORE, was the son of Arthur Moore, Esq. one of the lords commissioners of trade in the reign of Queen Anne; and his mother was the daughter of Mr. Smythe, who left this his grandson a handsome estate, upon which account he obtained an act of Parliament to change his name from Moore to Smythe; and, besides this estate at the death of his grandfather, he had his place of paymaster to the band of gentlemen pensioners, jointly with his younger brother, Arthur Moore, Esq. He was bred at Worcester College, Oxford, and wrote one play, called

The Rival Modes. C. 8vo. 1727. He penned several songs and poems; and, in conjunction with the Duke of Wharton, began a weekly paper, called *The Inquisitor*, which, however, savoured so much of Jacobitism, that the publisher thought it too dangerous to print, and it dropped of course. He died Oct. 18, 1734. This gentleman, having the misfortune to rank with the enemies of Mr. Pope, was honoured with a place in that immortal satire, *The Dunciad*; in

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which he is damned to everlasting fame. He is particularly pointed at there as a notorious plagiarist, instanced in a remarkable story, for which the reader is referred to the notes to the second book of *The Dunciad*, in that part which celebrates the foot-race of the booksellers. But here, as in the case of Charles Johnson, the satirist has ridiculed Mr. Smythe's bodily size, &c.

———“gentle Dulness ever loves a
joke :
“A poet's form she plac'd before their
eyes,
“ (And bade the nimblest racer seize the
prize);
“No meagre muse-rid mope, adust and
thin,
“In a dun night-gown of his own loose
skin;
“But such a *bulk* as no twelve bards
could raise,
“Twelve starveling bards of these de-
generate days.
“With pert flat eyes she window'd well
his head,” &c

In a satire, soon after published by Osborne at Gray's Inn, the following four lines seem intended as a reprisal on the above :

“Why should one *sad, unpleasing form*
degrade
“Another Nature has unkindly made?
“Can Moore his large, unhandsome
shape reduce?
“This can't be satire, but low mean
abuse.”

SNELLING, THOMAS, A.M. fellow of St. John's College, Oxford, was author of a Latin play, called *Pharamus*. T. 12mo. 1651.

SOMERVILE, WILLIAM. This gentleman was descended from a very ancient family in the county of Warwick. His ancestors had large possessions at Kingston, in Worcestershire, so early as the reign of Edward I. He was the son of Robert Somervile, of Edston,

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in Warwickshire, and, as he says himself, was born near Avon's banks. He was bred at Winchester school, but it does not appear that he was of any university. Dr. Johnson says, he never heard of him but as of a poet, a country gentleman, and a useful justice of the peace.

The following account, copied from the letters of his friend Shenstone, will be read with pain by those whom his poems have delighted.

“Our old friend Somervile is
“dead! I did not imagine I could
“have been so sorry as I find my-
“self on this occasion. *Sublatum*
“*querimus*. I can now excuse all
“his foibles; impute them to age,
“and to distress of circumstances:
“the last of these considerations
“wings my very soul to think
“on. For a man of high spirit,
“conscious of having (at least in
“one production) generally pleased
“the world, to be plagued and
“threatened by wretches that are
“low in every sense, to be forced
“to drink himself into pains of
“the body, in order to get rid of
“the pains of the mind, is a mi-
“sery.”

He died July 14, 1743.

From Lady Luxborough's *Letters*, p. 211, we find that Mr. Somervile translated from Voltaire the following play, which was then in MS. in her hands, viz.

Alxira.

SOMMER, HENRY. Of this gentleman we know nothing further than that he wrote one dramatic piece, entitled

Orpheus and Euridice. Pant. Ent. 4to. 1740.

SOTHEY, WILLIAM. This gentleman, a fellow of the Royal and Antiquarian Societies, is author of a volume of poems, of consider-

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able merit, consisting of a Tour through Parts of Wales, Sonnets, Odes, &c. which was first printed at Bath, 1790; and elegantly reprinted in London, about four years afterwards. He has also written and translated four dramatic pieces, viz.

1. *Siege of Cuzco*. T. 8vo. 1800.

2. *Julian and Agnes*. T. 8vo. 1801.

3. *Oberon*. Masque. 8vo. 1802.

4. *Orestes*. T. 4to. and 8vo. 1802.

SOUTHERN, THOMAS. This eminent poet was born in Dublin, in the year 1660, and received his education at the university there. In the eighteenth year of his age he quitted Ireland; and, as his intention was to pursue a lucrative profession, he entered himself of the Middle Temple; but the natural vivacity of his mind overcoming all considerations of advantage, he quitted that state of life, and entered into the more agreeable service of the Muses. The first dramatic performance of Mr. Southern was his *Persian Prince*, or, *Loyal Brother*, acted in the year 1682. This play was introduced at a time when the Tory interest was triumphant in England, and the character of the *Loyal Brother* was intended to compliment James Duke of York, who afterwards rewarded the poet. His next play was a comedy, called *The Disappointment*, or, *The Mother in Fashion*, performed in the year 1684.

After the accession of King James II. to the throne, when the Duke of Monmouth made an unfortunate attempt upon his uncle's crown, Mr. Southern went into the army, in the regiment of foot raised by the Lord Ferrers, after-

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wards commanded by the Duke of Berwick; and he had three commissions, viz. ensign, lieutenant, and captain, under King James, in that regiment. During the reign of this Prince, in the year before the Revolution, he wrote a tragedy, called *The Spartan Dame*. This play was inimitably acted in 1719. Mr. Booth, Mr. Wilks, Mr. Cibber, Mr. Mills, sen. Mrs. Oldfield, and Mrs. Porter, all performed in it, in their height of reputation, and the full vigour of their powers. Mr. Southern acknowledged, that he received from the bookseller, as a price for this play, 150*l.* which at that time was very extraordinary. He was the first who raised the advantage of play-writing to a second and third night. Southern was industrious to draw all imaginable profits from his poetical labours. Dryden once took occasion to ask him, how much he got by one of his plays? to which he answered, that he was really ashamed to inform him. But Mr. Dryden being a little importunate to know, he plainly told him, that by his last play he cleared seven hundred pounds; which appeared astonishing to Dryden, as he himself had never been able to acquire more than one hundred by his most successful pieces. The secret is, Southern was not beneath the drudgery of solicitation, and often sold his tickets at a very high price, by making applications to persons of distinction; which, perhaps, Dryden thought was much beneath the dignity of a poet. Our author continued, from time to time, to entertain the public with his dramatic pieces, the greater part of which met with the success they deserved.

Of our author's comedies, none

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are in possession of the stage, nor perhaps deserve to be so; for in that province he is less excellent than in tragedy. The most finished, and the most pathetic of his plays, in the opinion of the critics, is his *Oroonoko*. His *Fatal Marriage*, or, *Innocent Adultery*, however, met with deserved success; the affecting incidents, and interesting tale in the tragic part, sufficiently compensate for the low, trifling, comic intrusions. Mr. Southern died May 26, 1746, in the 86th year of his age; the latter part of which he spent in a peaceful serenity, having, by his commission as a soldier, and the profits of his dramatic works, acquired a handsome fortune; and, being an exact economist, he improved what fortune he gained, to the best advantage: he enjoyed the longest life of all our poets, and died the richest of them, a very few excepted.

His dramatic pieces are,

1. *The Loyal Brother*. T. 4to. 1682.
2. *The Disappointment*. C. 4to. 1684.
3. *Sir Antony Love*; or, *The Rambling Lady*. C. 4to. 1691.
4. *The Wives' Excuse*; or, *Cuckolds make themselves*. C. 4to. 1692.
5. *The Maid's last Prayer*; or, *Any Thing rather than fail*. C. 4to. 1693.
6. *The Fatal Marriage*; or, *The Innocent Adultery*. T. 4to. 1694.
7. *Oroonoko*. T. 4to. 1696.
8. *The Fate of Capua*. T. 4to. 1700.
9. *The Spartan Dame*. T. 8vo. 1719.
10. *Money the Mistress*. Play. 8vo. 1726.

Gildon, in his continuation of Langbaine (says Mr. Oldys in his

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MS. additions to that book), informs us, that our author was the son of George Southern, of Stratford upon Avon, in Warwickshire; and that he became a servitor of Pembroke Hall, Oxford, in the year 1680, aged seventeen, or more, according to Wood. Mr. Oldys adds, that he remembered Mr. Southern "a grave and venerable old gentleman. He lived near Covent Garden, and used often to frequent the evening prayers there, always neat and decently dressed, commonly in black, with his silver sword and silver locks; but latterly it seems he resided at Westminster." The late excellent poet Mr. Gray, in a letter to Mr. Walpole, dated from Burnham, in Buckinghamshire, September 1737, has also the following observation concerning our author: "We have old Mr. Southern at a gentleman's house a little way off, who often comes to see us; he is now seventy-seven years old, and has almost wholly lost his memory; but is as agreeable an old man as can be, at least I persuade myself so when I look at him, and think of *Isabella* and *Oroonoko*." Mr. Mason adds, in a note on this passage, 4to. edition, p. 25, that "Mr. Gray always thought highly of his pathetic powers, at the same time that he blamed his ill taste for mixing them so injudiciously with farce, in order to produce that monstrous species of composition, called tragic-comedy." Mr. Southern, however, in the latter part of his life, was sensible of the impropriety of blending tragedy and comedy, and used to declare to Lord Corke his regret at complying with the licentious taste of the times.

His dramatic writings were for

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the first time completely published by T. Evans, in 3 vols. 12mo.

SPATEMAN, THOMAS. This gentleman was rector of Wilton, in Northamptonshire, and author of one drama, called

The School Boy's Mask, designed for the Diversion of Youth, and their Excitement to Learning. 8vo. 1742.

SPEED, JOHN, son of John Speed the chronologer, was born in London, and elected scholar of St. John's College, Oxford, from Merchant Taylors' school, in 1612, at the age of seventeen. He afterwards became fellow of that college, and took his degrees of M. A. and B. and D. M. In this last faculty he became eminent among the academicians, but was snatched away at an early age. He died in May 1640, and was buried in the chapel of St. John's College. He is the author of

Stonehenge. Past. 1636. N. P.

This was acted before Dr. Richard Baylie, the president, and fellows of the college, in their common refectory.

SPENCER, WILLIAM ROBERT, published, in 1796, in a very splendid folio volume, with designs by Lady Diana Beauclerc, a translation of *Leonora*, a tale, from the German of Bürger. He is also author of

Urania. C. 8vo. 1802.

SPENCER, EDMUND, the younger (probably a fictitious name), has written

The Ugly Club. Dr. Caric. 8vo. 1798.

SQUIRE, JOHN, was author of the *Pageant* of 1620. See Vol. III. p. 118.

STANFIELD, JAMES FIELD, is a native of Ireland. In the early part of his life he appears to have been a mariner in the African

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trade. (See notices of publications by him respecting the slave-trade, in *The Monthly Review*, vol. lxxix. p. 70, and vol. lxxxi. p. 277.) He for several years held a principal situation in the Scarborough theatre, which he resigned when Mr. Kemble obtained the management, and has since had the direction of a small company, whose circuit is in the north of Yorkshire, and some of the adjoining counties. He is author of one dramatic piece, viz.

The Fishermen. C. O. 1786. N. P.

STANLEY, EDWARD, B. A. was author of

Elmira. Dr. Poem. 8vo. 1790.

STANLEY, THOMAS, was the son of Sir Thomas Stanley, Knight, and was born at Comberlow, in the parish of Clothall, in Hertfordshire. After an education in grammar-learning in his father's own house by the ingenious Mr. Edward Fairfax, the translator of Tasso, he was admitted a gentleman-commoner of Pembroke Hall, in Cambridge, at the age of thirteen years, and became an early proficient in all kinds of polite literature. In 1640 he was incorporated M. A. at Oxford, having taken before that degree at Cambridge. He then travelled into foreign countries, and on his return lived, during part of the civil wars, in the Middle Temple, where he became acquainted with Sir Edward Sherburne. He died the 12th of April 1678, at his lodgings in Suffolk Street, and was buried at St. Martin's in the Fields. He translated

The Clouds. C. from the Greek of Aristophanes, folio, 1656.

Printed in his *History of Philosophy.*

STAPYLTON, SIR ROBERT, was

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the third son of Richard Stapylton, Esq. of Carleton, in Yorkshire, and was educated a Roman Catholic, in the college of the English Benedictines, at Douay; but, being born with a poetical turn, and too volatile to be confined within the walls of a cloister, he threw off the restraint of his education, quitted a recluse life, came over to England, and turned Protestant. Sir Robert having good interest, the change of his religion having prepared the way to preferment, he was made gentleman-usher of the privy-chamber to the Prince of Wales, afterwards Charles II. We find him constantly adhering to the interest of his Royal Master; for when His Majesty was driven out of London, by the threatenings and tumults of the discontented, he followed him, and, in 1642, he received the honour of knighthood. After the battle of Edgehill, when His Majesty was obliged to retire to Oxford, our author then attended him, and was created doctor of the civil laws. When the royal cause declined, Stapylton thought proper to retire and apply himself to study; and, as he was not among the most conspicuous of the royalists, he was suffered to enjoy his solitude unmolested. At the Restoration he was again promoted in the service of Charles II. and held a place in that monarch's esteem till his death. Langbaine says, that his writings have made him not only known, but admired, throughout all England; and while Musæus and Juvenal are in esteem with the learned, Sir Robert's fame will still survive; the translation of these two authors having placed his name in the temple of immortality. As to Musæus, he had so great a value for him,

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that, after he had translated him, he reduced the story into a dramatic poem.

He died the 10th of July 1669, and was buried at St. Peter's, Westminster. He is the author of,

1. *The Slighted Maid*. C. 4to. 1663.

2. *The Step-mother*. T. C. 4to. 1664.

3. *Hero and Leander*. T. 4to. 1669.

In the book of the Stationers' Company, the 29th of November 1653, is entered, as the production of this author, a play, called,

4. *The Royal Choice*. N. P.

STARKE, MARIANA. This lady, whose father was sometime governor of Fort St. David, in the East Indies, is the writer of three dramatic pieces, viz.

1. *The British Orphan*. T. 1790. N. P.

2. *The Widow of Malabar*. T. 8vo. 1791.

3. *The Tournament*. T. 8vo. 1800.

STAYLEY, GEORGE. This author condescended to be his own biographer, in *The Life and Opinions of an Actor*, 2 vols. printed in Dublin, 1762. He was born at Burton upon Trent, the 1st of March 1727, of parents in moderate circumstances. In 1752 he went to Dublin, and commenced actor. His success in this profession seems to have been such as not to render him an object of envy. He early got embroiled with his managers, and employed his pen to gratify his resentment against some or other of them. He wrote,

1. *The Court of Nassau*. C. 8vo. 1753.

2. *The Rival Theatres; or, A Playhouse to be Let*. Farce. 12mo. and 8vo. 1759.

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He died sometime before the year 1780, leaving a widow and several children, in very distressed circumstances.

STEELE, ARCHIBALD, was author of

The Shepherd's Wedding. Past. Com. Printed in Scotland, 1789.

STEELE, SIR RICHARD, was born about the year 1676, in Ireland, in which kingdom one branch of the family was possessed of a considerable estate in the county of Wexford. His father, a counsellor at law in Dublin, was private secretary to James Duke of Ormond, but he was of English extraction; and his son, while very young, being carried to London, he put him to school at the Charterhouse, whence he was removed to Merton College, in Oxford, where he was admitted a post-master in 1692. His inclination and genius being turned to polite literature, he commenced author during his residence in the university, and actually finished a comedy; which, however, he thought fit to suppress, as unworthy of his genius. Mr. Steele was well beloved and respected by the whole society, and had a good interest with them after he left the university, which he did without taking any degree, in the full resolution to enter into the army. This step was highly displeasing to his friends; but the ardour of his passion for a military life rendered him deaf to any other proposal. Not being able to procure a better station, he entered as a private gentleman in the horse-guards, notwithstanding he thereby lost the succession to his Irish estate. However, as he had a flow of good-nature, a generous openness and frankness of spirit, and a sparkling vivacity of wit,—these qualities rendered him the delight

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of the soldiery, and procured him an ensign's commission in the guards. In the mean time, as he had made choice of a profession which set him free from all the ordinary restraints on youth, he spared not to indulge his inclinations in the wildest excesses. Yet his gaieties and revels did not pass without some cool hours of reflection, and in these it was that he drew up his little treatise, entitled *The Christian Hero*, with a design, if we may believe himself, to be a check upon his passions. For this use and purpose it had lain some time by him, when he printed it in 1701, with a dedication to Lord Cutts, who had not only appointed him his private secretary, but procured for him a company in Lord Lucas's regiment of fusileers. The whole plan and tenour of our author's book was such a flat contradiction to the general course of his life, that it became a subject of much mirth and raillery: but these shafts had no effect; he persevered invariably in the same contradiction, and, though he had no power to change his heart, yet his pen was never prostituted to his follies. Under the influence of that good sense, he wrote his first play, which procured him the regard of King William, who resolved to give him some essential marks of his favour; and though, upon that prince's death, his hopes were disappointed, yet, in the beginning of Queen Anne's reign, he was appointed to the profitable place of Gazetteer. He owed this post to the friendship of Lord Halifax and the Earl of Sunderland, to whom he had been recommended by his schoolfellow Mr. Addison. That gentleman also lent him an helping hand in promoting the comedy, called *The Tender Husband*, which was acted

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in 1704, with great success. But his next play, *The Lying Lover*, found a very different fate. Upon this rebuff from the stage, he turned the same humorous current into another channel; and, early in the year 1709, he began to publish *The Tatler*; which admirable paper was undertaken in concert with Dr. Swift. His reputation was perfectly established by this work; and, during the course of it, he was made a commissioner of the stamp-duties, in 1710. Upon the change of the ministry the same year, he sided with the Duke of Marlborough, who had several years entertained a friendship for him; and, upon his Grace's dismissal from all employments, in 1711, Mr. Steele addressed a letter of thanks to him for the services done to his country. However, as our author still continued to hold his place in the stamp-office under the new administration, he forbore entering with his pen upon political subjects. But, adhering more closely to Mr. Addison, he dropt *The Tatler*; and afterwards, by the assistance chiefly of that steady friend, he carried on the same plan, under the title of *The Spectator*. The success of this paper was equal to that of the former, which encouraged him, before the close of it, to proceed upon the same design in the character of *The Guardian*. This was opened in the beginning of the year 1713, and was laid down in October the same year. But, in the course of it, his thoughts took a stronger turn to politics; he engaged with great warmth against the ministry, and, being determined to prosecute his views that way, by procuring a seat in the House of Commons, he immediately removed all obstacles thereto. For that purpose, he took

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care to prevent a forcible dismissal from his post in the stamp-office, by a timely resignation of it to the Earl of Oxford; and, at the same time, gave up a pension, which had been, till this time, paid him by the Queen, as a servant to the late Prince George of Denmark. This done, he wrote the famous *Guardian*, upon the demolition of Dunkirk, which was published August 7, 1713; and the Parliament being dissolved the next day, the *Guardian* was soon followed by several other warm political tracts against the administration. Upon the meeting of the new Parliament, Mr. Steele having been returned a member for the borough of Stockbridge, in Hampshire, took his seat accordingly in the House of Commons, but was expelled thence in a few days after, for writing several seditious and scandalous libels, as he had been indeed forewarned by the author of a periodical paper, called *The Examiner*. Presently after his expulsion, he published proposals for writing the History of the Duke of Marlborough. At the same time he also wrote *The Spinster*; and set up a paper, called *The Reader*. He also continued publishing several other things in the same spirit, until the death of the Queen. Immediately after which, as a reward for these services, he was taken into favour by her successor to the throne, K. George I. and appointed surveyor to the royal stables of Hampton Court, and put into the commission of the peace for the county of Middlesex; and, having procured a license for chief manager of the royal company of comedians, he easily obtained it to be changed the same year, 1714, into a patent from His Majesty, appointing him governor

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of the said company during his life; and to his executors, administrators, or assigns, for the space of three years afterwards. He was also chosen one of the representatives for Boroughbridge, in Yorkshire, in the first Parliament of that King, who conferred the honour of knighthood upon him, April 28, 1715; and, in August following, he received five hundred pounds from Sir Robert Walpole, for special services. Thus highly encouraged, he triumphed over his opponents in several pamphlets, written in this and the following year. In 1717 he was appointed one of the commissioners for inquiring into the estates forfeited by the late rebellion in Scotland. This carried him into that part of the united kingdom, where, how unwelcome a guest soever he might be to the generality, yet he received from several of the nobility and gentry the most distinguishing marks of respect. In 1718 he buried his second wife, who had brought him a handsome fortune, and a good estate in Wales; but neither that, nor the ample additions lately made to his income, were sufficient to answer his demands. The thoughtless vivacity of his spirit often reduced him to little shifts of wit for its support; and the project of *The Fish Pool* this year owed its birth chiefly to the projector's necessities. The following year he opposed the remarkable peerage bill in the House of Commons, and, during the course of this opposition to the court, his license for acting plays was revoked, and his patent rendered ineffectual, at the instance of the lord chamberlain. He did his utmost to prevent so great a loss, and, finding every direct avenue of approach to his Royal

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Master effectually barred against him by his powerful adversary, he had recourse to the method of applying to the public, in hopes that his complaints would reach the ear of his Sovereign, though in an indirect course, by that canal. In this spirit he formed the plan of a periodical paper, to be published twice a week, under the title of *The Theatre*; the first number of which came out on the 2d of Jan. 1719-20. In the mean time, the misfortune of being out of favour at court, like other misfortunes, drew after it a train of more. During the course of this paper, in which he had assumed the feigned name of Sir John Edgar, he was outrageously attacked by Mr. Dennis, the noted critic, in a very abusive pamphlet, entitled *The Character and Conduct of Sir John Edgar*. To this insult our author made a proper reply in *The Theatre*.

While he was struggling, with all his might, to save himself from ruin, he found time to turn his pen against the mischievous South Sea scheme, which had nearly brought the nation to ruin, in 1720; and the next year he was restored to his office and authority in the playhouse in Drury Lane. Of this it was not long before he made an additional advantage, by bringing his celebrated comedy, called *The Conscious Lovers*, upon that stage, where it was acted with prodigious success; so that the receipt there must have been very considerable, besides the profits accruing by the sale of the copy, and a purse of five hundred pounds given to him by the King, to whom he dedicated it. Yet, notwithstanding these ample recruits, about the year following, being reduced to the utmost extremity, he sold his share in the play-

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house, and soon after commenced a lawsuit with the managers, which, in 1726, was determined to his disadvantage. During these misfortunes of Sir Richard, there was once an execution in his house. Being, however, under the necessity of receiving company a few days afterwards, he prevailed on the bailiffs to put on liveries, and to pass for his servants. The farce succeeded but for a short time; for the knight enforcing his orders to one of them in a manner which this vermin of the law thought too authoritative, the insolent rascal threw off the mask, and discovered his real occupation. Soon after, Sir Richard retired to a small house on Haverstock Hill, in the road to Hampstead. Part of this building remains, and is now a cottage. Here Mr. Pope and other members of the Kit-cat Club (which during summer was held at the Upper Flask on Hampstead Heath) used to call on him, and take him in their carriages to the place of rendezvous. Having now, therefore, for the last time, brought his fortune, by the most heedless profusion, into a desperate condition, he was rendered altogether incapable of retrieving the loss, by being seized with a paralytic disorder, which greatly impaired his understanding. In these unhappy circumstances, he retired to his seat at Langunnor, near Carmarthen, in Wales; where he paid the last debt to nature, on the 21st of September 1729, and was privately interred, according to his own desire, in the church of Carmarthen.

Of three children which Sir Richard had by his second wife, Elizabeth, being the only one then living, was married young, in 1731, to the Honourable John Trevor,

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then one of the Welsh judges, afterwards Baron Trevor, of Bromham. Sir Richard was a man of undissembled and extensive benevolence, a friend to the friendless, and, as far as his circumstances would permit, the father of every orphan. His works are chaste and manly. He was a stranger to the most distant appearance of envy or malevolence; never jealous of any man's growing reputation, and so far from arrogating any praise to himself from his conjunction with Mr. Addison, that he was the first who desired him to distinguish his papers. His greatest error was want of economy. However, he was certainly the most agreeable, and (if we may be allowed the expression) the most innocent rake, that ever trod the rounds of indulgence.

The dramatic works of Sir Richard Steele are the following;

1. *The Funeral; or, Grief A-la-Mode.* C. 4to. 1702.
2. *The Tender Husband; or, The Accomplished Fools.* C. 4to. 1703.
3. *The Lying Lover; or, The Ladies' Friendship.* C. 4to. 1704.
4. *The Conscious Lovers.* C. 8vo. 1721.
5. *The Gentleman.* C.
6. *The School of Action.* C.

The two last were left unfinished in MS.; but having fallen into the hands of John Nichols, Esq. F. A. S. have been, by that gentleman, printed in a new edition of Steele's *Epistolary Correspondence*, 2 vols. 8vo. 1809.

STEPHENS, JOHN, lived in the reign of James I. was a member of the honourable society of Lincoln's Inn, and author of one dramatic piece, entitled

Cynthia's Revenge. Trag. 4to. 1613.

STERLING, J. was the intimate

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friend of Mr. Concanen, already mentioned, and born in the same country. They appear to have visited England together; and in order to improve their fortunes, they agreed to write for and against the ministry; and that the side each of them was to take, should be determined by tossing up a piece of money. It fell to our author's lot to oppose the ministry, but he was not equally successful with his friend. He afterwards went into orders, and became a clergyman in Maryland. He wrote two plays, called,

1. *The Rival Generals*. T. 8vo. 1722.

2. *The Parricide*. Trag. 8vo. 1736.

STEVENS, GEORGE ALEXANDER, was born in London, somewhere about Holborn. He was the son of a tradesman, and brought up with a view to some mechanical employment; but the obscurity of his birth has cast a veil over the early part of his life. Whether dissipation, prodigality, want, idleness, profligacy, or inclination, led him to employ his talents in public, we are unable to determine; but the first notice we meet with concerning him, is as a strolling player, in one of the provincial companies, whose chief headquarters were at Lincoln, where he performed some time. His own account of himself, extracted from a poem, called *Religion, or, the Libertine Repentant*, 8vo. 1751, affords us reason to suppose that the tenour of his life had not been much influenced by the rules of piety or virtue; for thus he describes himself:

"By chance condemn'd to wander from
my birth,

"An erring exile o'er the face of earth;

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"Wild through the world of vice,—
licentious race!

"I've started folly, and enjoy'd the
chase:

"Pleas'd with each passion, I pursu'd
their aim,

"Cheer'd the gay pack, and grasp'd the
guilty game;

"Revel'd regardless, leap'd reflection
o'er,

"Till youth, till health, fame, fortune,
are no more.

"Too late I feel the heart-corroding
pain

"Of sharp remembrance and severe dis-
dain:

"Each painted pleasure its avenger
breeds,

"Sorrow's sad train to Rior's troop suc-
ceeds;

"Slow-wasting sickness steals on swift
debauch;

"Contempt on pride, pale want on
waste approach."

This poem was written during a fit of illness, and probably made no longer impression than until health returned. The next year, 1752, he was playing in Dublin. The year following he came to London, and obtained an engagement at Covent Garden Theatre; where he acted without any applause, to which indeed his performances on the stage were in no respect entitled. In 1754 he published a poem, called *The Birth Day of Folly*, in imitation of *The Dunciad*; but proceeded in the design no further than the first book. In January 1755 the theatre in the Haymarket was opened with an entertainment ridiculing Macklin's British Inquisition, and called *The Female Inquisition*: By a Lady. It was supposed to be written by our author, who delivered a proemium and peroration; but, though aided by the assistance of Miss Isabella Wilkinson's exhibitions on the wire, it ended without any advantage to the adventurers, after being four times

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repeated. At this period Mr. Stevens was celebrated at several convivial societies then in being, of which there was a great number; as, the Choice Spirits, High Borlace, Comus's Court, &c. and wrote many of the songs for which he has since been applauded. His finances were generally at a low ebb, and his person in durance. He experienced the extremes of mirth and jollity, as well as want and dependance; and led a life, if unstained by crimes, yet despicable for its meanness and irregularity. He usually wrote pieces of humour for Shuter to deliver at his benefit. In 1760 he published a novel, in 2 vols. called *The History of Tom Fool*; and, in 1761, began a periodical publication, entitled *The Beauties of the Magazines*. In 1763 he gave the public some entertainment at the expense of his friend Shuter and Nancy Dawson, in *The Dramatic History of Master Edward, Mrs. Ann, Mrs. Llwndwhydd, and others, the Extraordinaries of these Times*, 12mo.—For Shuter he composed the first sketch of his *Lecture on Heads*, which is said to have owed its origin to his meeting, in one of his strolling excursions, with a country mechanic who described the members of the corporation with great force of humour. Whether the humour of the piece was not congenial with that of Shuter, or whether he was inadequate to the task, it is certain it was at first scarcely noticed. Luckily for the author, he was prompted to enlarge his plan; and, having furnished himself with a complete apparatus, he went into the country, and repeated his Lecture with so much success, at various places in Great Britain, Ireland, and America, that he was soon enabled

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to amass and remit home several large sums of money; by which he secured himself in affluence during the rest of his life. After the Lecture on Heads had apparently been repeated often enough to lose some of its effect, he composed another entertainment of the like kind, called *The Supplement*, being a new Lecture upon Heads, Portraits, and Whole Lengths. It began in February 1766; but, notwithstanding the Lecturer's acknowledged reputation, it was coldly received, and ended with six nights performance. It was tried again the next year, but with little more success, being repeated only seven nights. In 1772, owing to a pirated edition of his songs being published at Whitehaven, he printed a genuine collection of them at Oxford, in octavo. In 1773 appeared *The Trip to Portsmouth*, a comic sketch, acted at the Haymarket, consisting of a few detached scenes, begun and finished in five days. He performed in this piece for the last time himself, and afterwards repeated his Lecture on Heads both in London and several other places; when, at length, finding his faculties become impaired, he sold the property in his work to Mr. Lee Lewes, a comedian of some eminence, who endeavoured, but without success, to catch the spirit of the original author. The Lecture on Heads will probably never again meet with the favour it formerly obtained. It was the misfortune of Stevens that his mind and body did not keep pace with each other in their decay. He sunk by degrees into a state of all others the most distressing to those who have any connexions, either of friendship or consanguinity, with a person so unhappily cir-

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cumstanced. He retained his bodily faculties after his mind had lost its powers, and exhibited a miserable spectacle of idiotism and fatuity. At length, after several years remaining in this condition, he died at Baldock, in Hertfordshire, September 6th, 1784. His claim to a place in this work is on account of the following pieces:

1. *Distress upon Distress; or, Tragedy in true Taste.* Burlesque Trag. 8vo. 1752.

2. *Hearts of Oak.* Int. 1762.

3. *The French Flogged; or, The British Sailors in America.* F. 8vo. 1767. This is generally ascribed to him.

4. *The Court of Alexander.* Burl. O. 8vo. 1770.

5. *A Trip to Portsmouth.* A Sketch of One Act. 8vo. 1773.

The following characteristic letter has very lately appeared in *The Morning Chronicle*, as an original production of Stevens's, during a period of miserable incarceration: its humour, we hope, will atone for its length:

"Dear Sir, Yarmouth Gaol.
 "When I parted from you at
 "Doncaster I imagined, long be-
 "fore this, to have met with some
 "oddities worth acquainting you
 "with. It is grown a fashion of
 "late to write lives—I have now,
 "and for a long time have had,
 "leisure enough to write mine—
 "but want materials for the latter
 "part of it. For my existence
 "cannot properly be called living,
 "but what the painters term still-
 "life; having, since February
 "13th, been confined in this town
 "gaol for a London debt. As a
 "hunted deer is always shunned
 "by the happier herd, so am I
 "deserted by the company, my
 "share taken off, and no support

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"left; save what my wife can
 "spare me out of hers.

"Deserted, in my utmost need,

"By those my former bounry fed."

"With an economy, which till
 "now I was a stranger to, I have
 "made shift hitherto to victual
 "my little garrison; but then it
 "has been with the aid of good
 "friends and allies—my clothes.
 "This week's eating finishes my
 "last waistcoat; and next I must
 "atone for my errors on bread
 "and water.

"Themistocles had so many
 "towns to furnish his table; and
 "a whole city bore the charge of
 "his meals. In some respects I
 "I am like him; for I am fur-
 "nished by the labours of a mul-
 "titude. A wig has fed me two
 "days—the trimmings of a waist-
 "coat as long—a pair of velvet
 "breeches paid my washerwoman,
 "and a ruffled shirt has found me in
 "shaving.—My coats I swallowed
 "by degrees: the sleeves I break-
 "fasted upon for weeks—the body,
 "skirts, &c. served me for dinner
 "two months.—My silk stockings
 "have paid my lodgings, and two
 "pair of new pumps enabled me
 "to smoke several pipes. It is
 "incredible how my appetite (ba-
 "rometer-like) rises in proportion
 "as my necessities make their
 "terrible advances. I here could
 "say something droll about a sto-
 "mach; but it is ill jesting with
 "edge-tools, and I am sure that
 "is the sharpest thing about me.

"You may think I can have no
 "sense of my condition, that,
 "while I am thus wretched, I
 "should offer at ridicule: but,
 "Sir, people constituted like me,
 "with a disproportionate levity of
 "spirits, are always most merry
 "when they are most miserable;

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“ and quicken like the eyes of the
 “ consumptive, which are always
 “ brightest the nearer a patient
 “ approaches to dissolution. How-
 “ ever, Sir, to show that I am not
 “ entirely lost to all reflection, I
 “ think myself poor enough to
 “ want a favour, and humble
 “ enough to ask it. Here, Sir, I
 “ might make an encomium on
 “ your good nature, humanity,
 “ &c.; but I shall not pay so bad
 “ a compliment to your under-
 “ standing as to endeavour, by a
 “ parade of phrases, to win it over
 “ to my interest. If you could,
 “ any night at a concert, make
 “ a small collection for me, it
 “ might be a means of obtaining
 “ my liberty; and you know, Sir,
 “ the first people of rank abroad
 “ will perform the most friendly
 “ offices for the sick: be not,
 “ therefore, offended at the re-
 “ quest of a poor (though a de-
 “ servedly punished) debtor.

“ G. A. STEVENS.

“ To Dr. MILLER,
 P. M. Doncaster.”

STEVENS, JOHN. This person was by profession a bookseller; but, failing in business, applied for subsistence to the collecting together any materials he could meet with of the poetical productions of his acquaintance, printing them for his private advantage, sometimes as his own, and sometimes without any mention of the authors; but more frequently making use of their names for a sanction to pieces which he put forth without their consent, and, indeed, to their prejudice, being generally printed from spurious and incorrect copies, which he had by some clandestine means or other procured. Among the rest of his publications is one dramatic piece, for which he took subscriptions in

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his own name; but, indifferent as it is, we are much in doubt as to its being his production. It is entitled

The Modern Wife. C. 8vo. 1744.

STEVENS, CAPTAIN JOHN, the continuator of Dugdale's *Monasticon*, and compiler of a Spanish Dictionary. He was a Roman Catholic, and, at the Revolution, followed the fortunes of his abdicating master, in whose service he accepted a commission, and accompanied him in the wars in Ireland. He also was employed in several other services, and died the 27th of October 1726. He translated several books from the Spanish, and one play, in which he made some alterations, called

An Evening's Intrigue. C. 8vo. 1707.

STEWART, JAMES. This author we believe to have been a printer, and to have written,

1. *The Two English Gentlemen.*

C. 8vo. 1774.

2. *The Students.* F. 8vo. 1779.

STEWART, THOMAS. Of this author we only know that he wrote *Valentia; or, The Fatal Birthday.* T. 8vo. 1772.

STILL, JOHN, was the son of William Still, of Grantham, in Lincolnshire. He was admitted of Christ's College, Cambridge, where he took the degree of M. A. He afterwards became rector of Hadleigh, in the county of Suffolk, and archdeacon of Sudbury. He was also successively master of St. John's and Trinity Colleges, in the university already mentioned; and two years after the death of Bishop Godwin, was appointed to the vacant see of Bath and Wells, in which he continued till his decease, which happened Feb. 26, 1607.

His name as a dramatic writer has been hitherto unknown; but

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there are circumstances to induce a belief that he was the author of

Gammer Gurton's Needle. C. 4to. Black letter. 1575.

In the Bursar's books of Christ's College, 9 Eliz. (i. e. 1566), is the following entry: "Item for the Carpenters setting upp the scaffold at the Plaie xx^d." As at that time there was no other master of arts of Christ's College whose name began with the letter S; and as it is not probable that any other person than one belonging to the house where the play was acted, would be employed in writing it, there is little reason to hesitate about ascribing this piece to our author. From the book of the Stationers' Company, it might seem as though it had been composed some years before publication, there being an entry, in 1563, by Thomas Colwell, editor to the above performance, of a play, entitled *Dycon of Bedlam*, which we imagine was not printed under that title. This circumstance, however, is inconclusive. In the year 1598, an interlude, called *Thersytes*, appeared, a production we have never met with; but no one has hitherto conceived it to be the same with *Troilus and Cressida*, because the character of Thersites has likewise been introduced in the latter. *Bedlam* beggars (as they were styled) we may suppose to have been characters common to many of our ancient dramas. See note on *King Lear*, edit. 1778, vol. ix. p. 426.

STILLINGFLEET, BENJAMIN, grandson to the well-known Bishop of Worcester, and equally distinguished as a naturalist and a poet. His father Edward was fellow of St. John's College, in Cambridge, F. R. S. M. D. and Gresham professor of physic; but, marrying in

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1692, lost his lucrative offices, and the bishop's favour; a misfortune that affected both him and his posterity. However, going into orders, he obtained, by his father's means, the living of Newington Butts, which he immediately exchanged for those of Wood-Norton and Swanton, in Norfolk. He died in 1708. Benjamin, his only son, was educated at Norwich school, which he left, in 1720, with the character of an excellent scholar. He then went to Trinity College, in Cambridge, at the request of Dr. Bentley, the master, who had been private tutor to his father, domestic chaplain to his grandfather, and was much indebted to the family. Here he was a candidate for a fellowship; but was rejected by the master's influence. This was a severe and unexpected disappointment; and but little alleviated afterwards by the Doctor's apology, that it was a pity that a gentleman of Mr. Stillingfleet's parts should be buried within the walls of a college. Perhaps, however, this ingratitude of Dr. Bentley was not of any real disservice to Mr. Stillingfleet. By being thrown into the world, he formed many honourable and valuable connexions. The late Lord Barrington gave him, in a very polite manner, the place of master of the barracks at Kensington; a favour to which Mr. Stillingfleet, in the dedication of his *Calendar of Flora* to that nobleman, alludes with great politeness, as well as the warmest gratitude. His *Calendar* was formed at Stratton, in Norfolk, in 1755, at the hospitable seat of Mr. Marsham, who had made several remarks of that kind, and had communicated to the public his curious *Observations on the Growth of Trees*. But it was to Mr.

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Wyndham, of Felbrig, in Norfolk, that he appears to have had the greatest obligations. He travelled abroad with him; spent much of his time at his house; and was appointed one of his executors; with a considerable addition to an annuity which that gentleman had settled upon him in his lifetime. Mr. Stillingfleet's genius seems, if we may judge from his works, to have led him principally to the study of natural history, which he prosecuted as an ingenious philosopher, an useful citizen, and a good man. Mr. Gray makes the following favourable mention of him, in one of his letters, dated from London, in 1761: "I have lately made an acquaintance with this philosopher, who lives in a garret in the winter, that he may support some near relations who depend upon him. He is always employed, consequently (according to my old maxim) always happy, always cheerful, and seems to me a worthy honest man. His present scheme is to send some persons, properly qualified, to reside a year or two in Attica, to make themselves acquainted with the climate, productions, and natural history of the country, that we may understand Aristotle, Theophrastus, &c. who have been Heathen Greek to us for so many ages; and this he has got proposed to Lord Bute, no unlikely person to put it in execution, as he is himself a botanist." A beautiful eulogium on him, by Mr. Pennant, is prefixed to the fourth volume of the *British Zoology*. An epistle by Mr. Stillingfleet, in 1723, is printed in *The Poetical Magazine*, 1764, p. 224. He published, about 1733, an anonymous pamphlet, entitled *Some Thoughts*

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concerning Happiness; and in 1759 appeared a volume of *Miscellaneous Tracts*, which is in much esteem, and does great honour both to his head and heart. They are chiefly translations of essays in the *Amœnitates Academicæ*, published by Linnæus, interspersed with some observations and additions of his own. In this volume he shows a taste for classical learning, and entertains us with some elegant poetical effusions. He annexed to it some valuable Observations on Grasses, and dedicated the whole to George Lord Lyttelton. A second edition of it appeared in 1762; a third in 1775. Mr. Stillingfleet likewise published *Some Thoughts occasioned by the late Earthquakes*, 1750, a poem, in 4to.; and *The Principles and Powers of Harmony*, 1771, 4to. a very learned work, built on Tartini's *Trattato di Musica secondo la vera Scienza dell' Armonia*. These, and his *Essay on Conversation*, in the first volume of Dodsley's *Collection of Poems*, entitle him to a distinguished rank among our English poets. The *Essay* is addressed to Mr. Wyndham, with all that warmth of friendship which distinguishes Mr. Stillingfleet. As it is chiefly didactic, it does not admit of so many ornaments as some compositions of other kinds. However, it contains much good sense, shows a considerable knowledge of mankind, and has several passages that, in point of harmony and easy versification, would not disgrace the writings of our most admired poets. Here more than once Mr. Stillingfleet shows himself still sore from Dr. Bentley's cruel treatment of him; and towards the beautiful and moral close of this poem (where he gives us a sketch of himself)

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seems to hint at a mortification of a more delicate nature, which he is said to have suffered from the other sex. This too may perhaps account for the asperity with which he treats the ladies in the *Verses* printed in the sixth volume of Mr. Nichols's *Collection of Poems*. To these disappointments it was perhaps owing that Mr. Stillingfleet neither married, nor went into orders. His London residence was at a sadler's in Piccadilly, where he died in 1771, aged above seventy, leaving several valuable papers behind him. To these Mr. Pennant alludes, when he says, "I received the unfinished tokens of his regard by virtue of his promise; the only papers that were rescued from the flames to which his modesty had devoted all the rest." He was buried in St. James's church, without the slightest monument of his having existed.

He was the author of,

1. *Paradise Lost*. Orat. 4to. 1760.

Mr. Stillingfleet, some time before his death, printed a few copies of the following dramas for his particular friends:

2. *Joseph*.
3. *Moses and Zipporah*.
4. *David and Bathsheba*.
5. *Medea*.

All intended for oratorios, and printed in 8vo. N. D.

STOCKDALE, REV. PERCIVAL. This gentleman, a native of the northern part of the kingdom, was some time chaplain to the factory at Leghorn, and resided in Italy. After his arrival in England, he became acquainted with Mr. Garrick, by whose interest he procured the appointment of chaplain to the Leander man of war; but this office he afterwards resigned, and is now, we believe,

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rector of Lesborough and Long Houghton, in Northumberland. He is the author of a translation from Tasso, called

1. *Amyntas*. Past. 8vo. 1770; and of,
2. *Ximenes*. T. 8vo. 1788.

STODDART, J. See NOEHDEN, N. H.

STORACE, STEPHEN. A foreigner and a musician. He was, we think, at one time a proprietor of Mary-le-Bone Gardens; during which period he produced,

1. *La Serva Padrona*. M. E. Translated.
2. *The Coquet*. M. E. Translated. 8vo. 1771.

He was father, we believe, of the late celebrated composer of the same name; the premature loss of whose musical talents will long be regretted.

STRATHMORE, COUNTESS OF. See BOWES.

STRATFORD, DR. was rector of Galston, in the county of Meath, Ireland, and wrote the following dramatic pieces:

1. *Lord Russel*. Trag. 1784. N. P.
2. *Darius*. Trag. N. P.
3. *The Self-Important*. C. Left unfinished. N. P. See *Cyrus the Great*, in Vol. II.

STRAYCOCK, J. was author of *The Loyal Peasants*. C. 8vo. 1804.

STREETER, F. This author appears to be a tradesman, and apologizes for the defects of his performances by his want of a liberal education. He is the author of one dramatic piece, entitled

The Physical Metamorphosis; or, A Treble Discovery. Farce. 8vo. 1778.

Printed at Rochester, with *Hampton Court*, a descriptive Poem, in Three Cantos.

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STRODE, DR. WILLIAM. This gentleman was only son of Philip Strode, Esq. sometime living near Plympton, and grandson to Sir Richard Strode, of Newenham, in Devonshire, in which county he was born towards the end of Queen Elizabeth's reign, and, at nineteen years of age, was admitted of Christ Church College, Oxford, into which he had been received a student from Westminster school. He took holy orders, and became a florid and celebrated preacher in the university. In 1629 he was chosen public orator of the university, being then one of the proctors of it; and two years after, was admitted to the reading of the sentences. In 1638 he was installed canon of Christ Church, and, in the same month, created doctor in divinity.

Dr. Strode died of a middle age, having only attained his 45th year, on the 10th of March 1644, and was buried in the divinity chapel belonging to the cathedral church of Christ Church, Oxford. He was a good preacher, an exquisite orator, an eminent poet, and indeed, in the general, a person of great parts; though, as Wood observes, not equal to those of William Cartwright, of whom see an account before. He published many sermons, speeches, orations, epistles, and poems, but has left behind him no more than one attempt in the dramatic way, which is entitled

The Floating Island. Tr.-Com. 4to. 1655.

Wood has given us the title of it as follows:

Passions calmed; or, The Settling of the Floating Island.

STROUDE, MR. Downes, in his *Roscius Anglicanus*, p. 31, mentions a person of this name as the

S T R

author of one play, acted at the Duke's Theatre, between 1662 and 1671, entitled

All Plot; or, The Disguises. C. probably not printed.

STRUTT, JOSEPH, an English artist, well known for the assiduity with which he traced our national antiquities from illuminated MSS. in the various public libraries of this kingdom; and thence compiled, in the manner of Montfaucon, *The Regal and Ecclesiastical Antiquities of England*, 4to. 1773; *Horda Angelynnan; or, Complete Views of the Manners, Customs, Arms, Habits, &c. of the Inhabitants of England, from the Arrival of the Saxons to the Time of Henry VIII.* 2 vols. 4to. 1774; *Chronicle of England*, 2 vols. 4to. 1777; *Glig Gamena Angel Treod; or, The Sports and Pastimes of the People of England*, 4to. 1801. He also published *A Biographical Dictionary of Engravers*, 2 vols. 4to. 1785. Mr. Strutt was a pleasant as well as a studious man; for, though diligent in his researches concerning the manners of our ancestors, and the minor events of our national history; yet, when intermitting the labours of those inquiries on which his mind was bent, he was jocose and familiar: he could at pleasure mingle instruction with his good humour, and enrich his conversation by grafting information on his gaiety. In Lord Lyttelton's portrait of Thomson are many features that recall the image of Mr. S. and may pass for his resemblance with slight variations.

An artist he, more fat than art besems;
Who, void of envy, guile, and lust of gain,
On deep researches bent, and learned themes,
The modes of ages past he did explain;

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The world forsaking with a calm disdain,
 He laugh'd full careless in his easy
 seat;
 He quaff'd encircled with the joyous
 train,
 Oft moralizing sage; his ditty sweet
 He loathed much to write, ne cared to
 repeat.

But Mr. S. can with little justice
 be *niched* in the Castle of Indolence: the number and magnitude
 of his works vindicate his memory
 from every imputation of that
 kind. We must also notice an
 instance of his benevolence: we
 learn, to his honour, that at Tewing,
 a small village in Hertfordshire,
 about twenty-five miles from London,
 and four from Hertford,
 where Mr. S. resided for upwards
 of five years, he instituted a
 Sunday-school, for the instruction
 of the poor children, at his own
 expense; hiring a parlour for that
 purpose of a farmer's widow, and
 purchasing easy books adapted to
 the capacities of his pupils. It is
 now a daily school, under stated
 superintendants, and is patronized
 by a noble family in the neighbourhood.
 Mr. Strutt died in
 London, Oct. 15, 1802, aged 55;
 leaving, besides the works that we
 have above mentioned,

1. *Ancient Times*. Dr. 8vo. 1808.

2. *The Test of Guilt*. Dr. Tale. 4to. 1808.

And the following piece: *The Bumpkin's Disaster; or, The Whimsical Adventures of Ploughshare and Clodpole, their Journey to London, including several humorous Dialogues, legendary Narratives, &c. &c.*

STUART, CHARLES, was a native of Scotland, and had been concerned with a brother of his, in several newspapers. He died a few years ago, having written the following dramatic pieces:

S T U

1. *The Cobbler of Castlebury*. M. E. 8vo. 1779.

2. *Damnation*. Int. 1781. N.P.

3. *Ripe Fruits*. Int. 1781. N.P.

4. *Gretna Green*. Mus. F. 1783.

5. *The Box-lobby Loungers*. Prel. 1787. N. P.

6. *Distress'd Baronet*. F. 8vo. 1787.

7. *Stone Eater*. Int. 8vo. 1788.

8. *Irishman in Spain*. F. 8vo. 1791.

We believe that he was also author of,

9. *The Experiment*. C. 1777. N. P.

STUBBE, —, a fellow of Trinity College, Cambridge, who wrote

Fraus Honesta. C. 8vo. 1632.

STUDLY, JOHN. Of this gentleman we can find no farther mention made by any of the writers, than that he stood in high estimation as a poet in the reign of Queen Elizabeth; that he received his education at Westminster school, was afterwards a student at Trinity College, Cambridge, and is, by Chetwood, said to have been killed in Flanders, in 1587, at the siege of Breda, where he had a command under Prince Maurice. All the connexion he has with dramatic history, is his having translated the fourth, seventh, eighth, and tenth tragedies of Seneca, viz.

1. *Medea*. 8vo. 1563.

2. *Agamemnon*. 8vo. 1581.

3. *Hercules Cætaeus*. 4to. 1581.

4. *Hippolytus*. 4to. 1581.

STURMY, JOHN, wrote three plays, which seem to have met with some success. Their respective titles are,

1. *Love and Duty*. Trag. 8vo. 1722.

2. *The Compromise*. Com. 8vo. 1722.

S U C

3. *Sesostris*. Trag. 8vo. 1728.

SUCKLING, SIR JOHN, was son of Sir John Suckling, comptroller of the household to King Charles I. and was born, it is said, after *eleven months* gestation, in Feb. 1608-9, most probably at Twickenham, as by the register of that parish we find he was baptized there on February 10th of that year. He cultivated music and poetry, and excelled in both; for, though he had a vivacity and sprightliness in his nature, which would not suffer his attention to be long confined to any thing, yet he was made ample amends for this, by strength of genius and quickness of apprehension. In his youth he travelled into foreign countries, and became a most accomplished gentleman. He was allowed to have the peculiar happiness of making every thing he did become him. Yet he was not so devoted to wit, gallantry, and the Muses, as to be wholly a stranger to the camp. In his travels he made a campaign under the great Gustavus Adolphus, where he was present at three battles, five sieges, and several skirmishes; and, if his valour was not so remarkable, says Mr. Langbaine, in the beginning of our civil wars, yet his loyalty was exceedingly so; for, after his return to his country, he raised a troop of horse, for the King's service, entirely at his own charge, and so richly and completely mounted, that it is said to have cost him 12,000*l*. But these troops and their leader distinguished themselves only by their finery, for they did nothing for the King's service, which Sir John laid very much to heart. He died the 7th of May 1641. Dr. Warton, in his *Essay on Pope*, says, "Sir John
" was robbed by his valet de
" chambre: the moment he dis-

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" covered it, he clapped on his
" boots in a passionate hurry, and
" perceived not a large rusty nail
" that was concealed at the bot-
" tom, which pierced his heel,
" and brought on a mortification." The advantages of birth, person, education, parts, and fortune, with which this gentleman set out in the world, had raised the expectations of mankind to a prodigious height; and, perhaps, his dying so young was better for his fame, than if he had lived longer. He was a sprightly wit and a courtly writer, as Dryden somewhere calls him; but certainly not a great genius, as some have affected to represent him; a polite and easy versifier, but not a poet. His works consist of a few poems, letters, &c. and five plays. These last are,

1. *Aglaura*. T. C. Fo. 1638.
2. *The Discontented Colonel*. 4to. N. D. [1642.]
3. *The Goblins*. C.
4. *The Sad One*. T. Unfinished.
5. *Brennorult*. T. This is *The Discontented Colonel*, altered.

The last three were printed originally in 8vo. 1646.

His poems, plays, speeches, tracts, and letters, are all collected into one volume, in 8vo. 1709.

SULLIVAN, WILLIAM FRANCIS, A.B. is the son of Francis Stoughton Sullivan, LL.D. formerly senior fellow and royal professor of the common law in the university of Dublin; in which young Sullivan was regularly bred, and designed for the church; but, on the death of his parents (having lost his father before he was nine years, and his mother before he was nineteen), in 1776, the American war breaking out, he volunteered in the army, where he continued to the peace of 1783.

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He soon after married, and brought his family to England; when he and his wife went on the stage, and performed at several provincial theatres of the first respectability. He has now relinquished the stage for literary pursuits; more consonant, perhaps, to his feelings and studious disposition. He has published some fugitive poems, on his own account, which possess merit, and show a versatile genius. His wife is an actress of considerable estimation in the country, and his daughter bids fair to rise in the profession. His dramatic pieces are two in number, viz.

1. *Rights of Man.* F. 8vo. 1792.

2. *Test of Union and Loyalty.* 8vo. 1797.

SWIFT, —. To a barrister of this name has been ascribed

The Five Lovers. C. O. 1806.

SWIFT, DR. JONATHAN. This excellent writer has never yet been included in any list of dramatic authors; but though his temper and inclination seem not to have led him to pay much regard to the stage, yet we apprehend him to have an undoubted right to a place in this work, even on account of his

Polite Conversation, which is carried on in a manner truly dramatic. He was born the 30th of November 1667, at Dublin, according to some writers; but, as he himself at other times used to assert, at Leicester. At six years of age he was sent to the school at Kilkenny, where he continued eight years. On the 24th of April 1682, he was entered of the college of Dublin, but while there discovered no promise of any superior abilities. In 1685, after having been refused his degree of bachelor of arts for

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insufficiency, he was admitted *speciali gratia*, which in that university is considered as the highest degree of reproach and dishonour. This disgrace was attended with very good effects. To prevent a repetition of it, he bent all his faculties to the improvement of his mind, during the space of seven years, in which time he studied eight hours a day. In 1688, his uncle, who had supported him, died; on which event he visited his mother, and by her recommendation made himself known to Sir William Temple, who received him with great kindness, and entertained him at his house. On the 14th of June 1692, he was admitted B. A. at Oxford, and on the 5th of July took his master's degree there. In the year 1694, a difference arose between him and Sir William Temple, which occasioned their parting, and Dr. Swift soon after entered into holy orders. The first preferment he received was the prebend of Kilroot, worth about 100*l.* a year. This he soon after resigned at the request of Sir William Temple, who desired to be reconciled to him, and undertook to procure him other preferment in England. From this time he resided chiefly at the house of Sir William, who at his death left to his care the publication of his posthumous works. Soon after the death of his patron, he accepted an invitation from the Earl of Berkeley, one of the lords justices of Ireland, to accompany that nobleman as his chaplain and private secretary. But the latter office he never executed, another person being appointed to it. He, however, received the livings of Laracor and Rathbeggin, in the diocese of Meath; and, in 1701,

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took the degree of doctor of divinity. He soon became eminent as a writer, and attached himself to the Whig party, by whom he was neglected, and, in consequence thereof, took the first opportunity of quitting them in disgust. In 1710 he was commissioned by the primate of Ireland to solicit the Queen to exonerate the clergy of Ireland from paying the twentieth parts and first fruits; which occasioning his introduction to Mr. Harley, afterwards Earl of Oxford, he was received with open arms by the Tories, to whom he became from that time a fast friend and steady adherent. He contributed by his pen in a great degree to the downfall of the Whig ministry, and supported in the same manner the measures of the four last years of Queen Anne. He had, however, no reward for his labours until the year 1713, when he accepted the deanery of St. Patrick's, Dublin; and the Queen dying soon after, his friends fell into disgrace, and he obtained no further preferment during the rest of his life. From this period he resided almost wholly in Ireland, and, by devoting his attention to the interest of that country, acquired a greater share of popularity there than any private person had ever before possessed. In the latter part of his life he was afflicted with fits of deafness and giddiness, which terminated in a state of idiotism. He died in October 1745, and left his fortune to endow an hospital for the reception of lunatics.

Besides the *Polite Conversation*, already mentioned, it is asserted by George Faulkner, in a note on Mr. Ford's letter, dated Dec. 13, 1732, that the Dean, in 1730, wrote two acts of a comedy, which he sent to Mr. Gay to finish, called

S Y D

The Players Rehearsal.

SWINEY, J. M. To a person of this name is ascribed

The Alarm.

But of the nature of the piece we are totally ignorant.

SWINHOE, GILBERT, a native of Northumberland, lived in the reigns of King Charles I. and King Charles II. and, during the Usurpation, published one play, entitled

The Unhappy Fair Irene. T. 4to. 1658.

SWINY, OWEN MAC. A gentleman born in Ireland, formerly a manager of Drury Lane Theatre, and afterwards of the Queen's Theatre in the Haymarket. On leaving that office he resided in Italy several years, and at his return procured a place in the custom-house, and was keeper of the King's Mews. He died the 2d of October 1754, leaving his fortune to his favourite Mrs. Woffington. His dramatic pieces are,

1. *The Quacks; or, Love's the Physician.* C. 4to. 1705.

2. *Camilla.* O. 4to. 1706.

3. *Pyrrhus and Demetrius.* O. 4to. 1709.

4. *The Quacks; or, Love's the Physician.* F. 8vo. 1745. An alteration of the former.

SYDNEY, SIR PHILIP, the Marcellus of the English nation, was born at Penshurst, in Kent, in 1554. His father was Sir Henry Sydney, Knt. and his mother was Mary, daughter of John Dudley, Duke of Northumberland. He was educated at Oxford, where he continued till seventeen years of age, when he set out on the tour of Europe, and at Paris narrowly escaped the horrid massacre in 1572, by taking shelter in the house of the English ambassador. Queen Elizabeth so highly prized his merit and abilities, that she sent him am-

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bassador to Vienna, and to several other courts in Germany; and, when the fame of his valour became so extensive, that he was put in election for the crown of Poland, she refused to further his advancement, lest she should lose the brightest jewel of her crown. The brevity we are confined to in this work, will not permit us to enlarge on the transactions of his life. We shall therefore only add, that he was killed at the battle of Zutphen, in 1586, while he was mounting the third horse, having

S Y M

before had two killed under him. Beside his other works, he wrote one dramatic piece, which is printed with his poems, and called

The Lady of the May. Masque, presented to Queen Elizabeth, in the gardens of Wanstead, in Essex.

SYMMONDS, REV. CHARLES, D. D. of Jesus College, Oxford, is author of

Inez. T. 8vo. 1796.

SYMMONS, —. To an author of this name we find ascribed a piece, called

The Sicilian Captive. 1800.

T.

T A R

T. J. These initials are annexed to

Grim the Collier. C. 12mo. 1662.

TAILOR, ROBERT, wrote one play, called

The Hog hath lost his Pearl. C. 4to. 1614.

TALBOT, J. In this manner, one of the initial letters, prefixed to a dramatic piece published in the 17th century, was filled up in a copy which had long been in the possession of a noble family. No particulars are known of this author, but he seems to have been the same person who wrote some verses, printed in the third volume of Mr. Nichols's *Select Collection of Poems*, p. 89. The play, above mentioned, was a translation from Seneca, entitled

Troas. T. 4to. 1686.

TARLTON, RICHARD, was a celebrated actor and jester, and, like

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many of his fraternity, joined some humour to a great deal of profligacy. He was born at Condover, in the county of Salop, and was originally brought to London, and introduced to court by a servant of Robert Earl of Leicester, who found him in a field keeping his father's swine; where, being highly pleased, says Fuller, with his happy *unhappy* answers, he took him under his patronage. He was an actor at the Bull, in Bishopsgate Street, and performed the Judge's character in the play of *King Henry V.* which was prior to that of Shakspeare. Stow says, in 1583, when the Queen, at the suit of Sir Francis Walsingham, constituted a dozen players at Barn Elms, allowing them wages and liveries as grooms of the chamber, Richard Tarlton was one. Sir Richard Baker says, that for the Clown's part he never had his equal, nor

T A R

ever will. Ben Jonson, who libels the fraternity, mentions him with some respect for supporting the character of the Stage-keeper in the induction to *Bartholomew Fair*. He for some time kept an ordinary in Paternoster Row, and then the sign of the Tabor, a tavern in Gracechurch Street, where he was chosen scavenger, but was often complained of by the ward for neglect: he laid the blame on the raker, and he again on his horse, who, being blooded and drenched the preceding day, could not be worked. Then, says Tarlton, the horse must suffer; so he sent him to the Compter, and when the raker had done his work, sent him there to pay the prison-fees, and redeem his horse. Another story is told of him, that having run up a large score at an alehouse in Sandwich, he made his boy accuse him for a seminary priest. The officers came and seized him in his chamber on his knees crossing himself; so they paid his reckoning with the charges of his journey, and he got clear to London. When they brought him before the recorder Fleetwood, he knew him, and he not only discharged him, but entertained him very courteously. Tarlton was married to a wife named Kate, who is said to have cuckolded him, wherefore a waterman once landed him at Cuckolds' Point coming from Greenwich. Another time being in a great storm as they were sailing from Southampton, and every man being to throw his heaviest baggage overboard which he could best spare, he offered to throw his wife over, but the company rescued her. Heywood says, he was gracious in his time with the Queen, and in the people's great applause; and Fuller asserts, that "when

T A R

" Queen Elizabeth was serious (I
 " dare not say sullen) and out of
 " good humour, he could un-
 " dumpish her at his pleasure.
 " Her highest favourites would in
 " some cases go to Tarlton before
 " they would go to the Queen,
 " and he was their usher to pre-
 " pare their advantageous access
 " unto her. In a word, he told
 " the Queen more of her faults
 " than most of her chaplains, and
 " cured her melancholy better than
 " all her physicians." He, how-
 " ever, was some time in disgrace,
 " and discarded from court for scur-
 " rulous reflections on Leicester and
 " Raleigh. He was very famous for
 " his extempore wit on the stage.
 " Dr. Cave, *De Politica*, Oxford, 4to.
 " 1588, says, " Aristoteles suum
 " Theodoretum laudavit quendam
 " peritum tragœdiarum actorem,
 " Cicero suum Roscium, nos An-
 " gli Tarletonum in cujus voce et
 " vultu omnes jocosæ affectus, in
 " cujus cerebroso capite lepidæ fa-
 " cetiæ habitant." Fuller says,
 " Much of his merriment lay in
 " his very looks and actions, ac-
 " cording to the epitaph written
 " upon him:

" Hic situs est cujus poterat vox, actio,
 " vultus,
 " Ex Heraclito reddere Democritum.

" Indeed the self-same words spo-
 " ken by another would hardly
 " move a merry man to smile,
 " which uttered by him would
 " force a sad soul to laughter."

He was the author of one dra-
 " matic performance, called

The Seven deadly Sins,
 " which is now lost: but the scheme
 " or plan of it was some years ago dis-
 " covered by Mr. Steevens, and is at
 " present in Mr. Malone's possession.
 " In Gabriel Harvey's "*Four Let-
 " ters and certaine Sonnets*, espe-

T A R

“cially touching Robert Greene and
 “other Parties by him abused,”
 4to. 1592, p. 29, mention is made
 of a work written by Thomas
 Nashe, “—right formally con-
 “veyed according to the stile and
 “tenour of Tarlton’s president, his
 “famous play of *The Seven deadly*
 “*Sinnes*, which most deadly, but
 “most lively, playe I might have
 “seene in London: and was very
 “gently invited thereunto at Ox-
 “ford by Tarlton himselfe, of
 “whome I merrily demaunding,
 “which of the seaven was his
 “owne deadlie sinne, he bluntly
 “answered after this manner:
 “‘By G—d, the sinne of other
 “gentlemen, lechery.’—‘Oh, but
 “that, Mr. Tarleton, is not your
 “part upon the stage; you are to
 “blame, that dissemble with the
 “world, and have one part for
 “your friends pleasure, another
 “for your owne.’—‘I am some-
 “what of Doctor Perne’s religion,’
 “quoth he: and abruptlie tooke
 “his leave.” Tarlton died in 1588,
 and was buried at St. Leonard’s,
 Shoreditch, on the 3d of September.
 On the 2d day of August 1589,
 Henry Kyrkham had license unto
 “A sorowfull newe Sonnette, in-
 “titled Tarlton’s Recantation upon
 “this Theame, gyven him by a
 “Gent at the Bel Savage without
 “Ludgate (nowe or els never), be-
 “inge the laste Theme he songe.”
 And on the 16th of October there
 was licensed to Richard Jones,
 “Tarlton’s Repentance, or his
 “Farewell to his Friends in his
 “Sicknes a little before his Death,
 “&c.” (See the entries from the
 book of the Stationers’ Company.)

He was so celebrated in his time,
 that his portrait was hung out as a
 sign for alehouses. Bishop Hall,
 in his Satires, has this line:

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“To sit with Tarlton on an ale-post’s
 signe!”

Oldys, in his MS. notes, says,
 there is an alehouse sign of a Ta-
 bor and Pipe Man, with the name
 of Tarlton under it, in the Bo-
 rough of Southwark, and it was
 taken from the print before the
 old quarto book of *Tarlton’s Jests*.
 Lord Oxford had a portrait of him
 with his tabor and pipe, and it
 was probably taken from the pam-
 phlet called *Tarlton’s Jests*, 4to,
 1611, in the title-page of which
 there is a wooden plate of Tarlton
 at full length in his Clown’s dress,
 playing on his pipe with one hand,
 and beating his drum with the
 other. This print is so well cut,
 that the flatness appears in his nose
 which he got by parting some dogs
 and bears; yet it did not affect
 him, he said, but he could smell
 an honest man from a knave.

TASKER, WILLIAM, was the
 son of a clergyman in the western
 extremity of Devonshire, and born
 in 1740. He was educated at a
 grammar-school in one of the
 neighbouring towns, and finished
 his studies at Oxford. His father
 thought he had provided for his
 family, by leaving his son in pos-
 session of the advowson of a living
 of three or four hundred a year,
 subject to the payment of a small
 fortune to his sister, and to the
 maintenance of his mother on the
 spot. But poets have always had
 the faculty of involving themselves.
 On the marriage of his sister to an
 attorney (whom he calls, in his
 preface to a volume of Translations,
 his unlettered brother-in-law), the
 fortune was not produced; and a
 law-suit commenced, which ha-
 rassed and impoverished our author
 extremely. However, these dis-
 tresses, it seems, first turned Mr.

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Tasker's thoughts to poetry. His *Ode to the Warlike Genius of Great Britain*, 4to. 1778, was written under the patronage of those general guardians of genius, the sheriffs' officers for the county of Middlesex, and was corrected and polished under the eye of Mr. Thomas, the marshal of the King's Bench. The ode, however, has great merit. Mr. Tasker published 3 vols. of *Select Odes and Miscellaneous Poems*, in 1793; to which he added a series of *Letters*, containing much miscellaneous matter; and, among the rest, proofs of the anatomical accuracy of Homer in his description of the wounds suffered by the heroes in the *Iliad*. Mr. Tasker also published

Arviragus. Hist. T. 8vo. 1796; and died at Iddesleigh parsonage, Devon, of which he was rector, Feb. 4, 1800.

TATE, NAHUM. This author was the son of Dr. Faithful Tate, and was born at Dublin in 1652. At the age of sixteen years he was admitted of the college there, but does not appear to have followed any profession. It is observed in the notes to *The Dunciad*, that he was a cold writer, of no invention, but translated tolerably when befriended by Dryden, with whom he sometimes wrote in conjunction. He succeeded Shadwell as poet-laureat, and continued in that office until his death, which happened on the 12th day of August 1715, in the Mint, where he then resided as a place of refuge from the debts which he had contracted, and was buried in St. George's church. Gildon speaks of him as a man of great honesty and modesty; but he seems to have been ill qualified to advance himself in the world. A person who died in

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1763, at the age of ninety, remembered him well, and said he was remarkable for a downcast look, and had seldom much to say for himself. Oldys also describes him as a free, good-natured, fuddling companion. With these qualities, added to a meagre countenance, it will not appear surprising that he was poor and despised. He is at present better known for his version of the *Psalms*, in which he joined with Dr. Brady, than any other of his works, among which are the following plays:

1. *Brutus of Alba*. T. 4to. 1678.
2. *The Loyal General*. T. 4to. 1680.
3. *King Lear*. T. altered from Shakspeare. 4to. 1681.
4. *Richard II.*; or, *The Sicilian Usurper*. Hist. Play. 4to. 1681. Printed under the latter title, 4to. 1691.
5. *The Ingratitude of a Commonwealth*; or, *The Fall of Coriolanus*. 4to. 1682.
6. *Cuckold's Haven*; or, *An Alderman no Conjuror*. F. 4to. 1685.
7. *A Duke and no Duke*. F. 4to. 1685. Taken from Sir Aston Cokain's *Trappolin*.
8. *The Island Princess*. Tragi-Com. 4to. 1687.
9. *Injured Love*; or, *The Cruel Husband*. T. 4to. 1707.
10. *Dido and Æneas*. Op.

TATHAM, JOHN, city-poet in the reign of Charles I. wrote four plays, viz.

1. *Love crowns the End*. Past. 12mo. 1640; 12mo. 1657.
 2. *The Distracted State*. T. 4to. 1651.
 3. *Scots Figaries*; or, *A Knot of Knaves*. C. 4to. 1652.
 4. *The Rump*; or, *The Mirror of the late Times*. C. 4to. 1660.
- Tatham was, as city-poet, an-

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thor of the *Pageants* for 1657, 1658, 1659, 1660, 1661, 1662, 1663, 1664. See Vol. III. art. PAGEANTS.

TAUBMAN, MATTHEW, succeeded Thomas Jordan as city-poet in 1685, and was himself succeeded in that office by Elkanah Settle, in 1691, who was the last. Taubman was author of the city *Pageants* for 1685, 1686, 1687, 1688, 1689. See Vol. III. art. PAGEANTS.

TAVERNER, WILLIAM, the son of Mr. Jeremiah Taverner, a portrait-painter, was bred to the civil law, which he practised in Doctors' Commons. He had also himself a genius for painting, but never exercised it with a view to profit. He died the 8th of January 1731, and was author of the following pieces :

1. *The Faithful Bride of Granada*. Play. 4to. 1704.

2. *The Maid the Mistress*. C. 4to. 1708.

3. *The Female Advocates*; or, *The Frantick Stock-Jobber*. C. 4to. 1713.

4. *The Artful Husband*. Com. 4to. N. D. [1716]; 12mo. 3d edit. 1721.

5. *The Artful Wife*. C. 8vo. 1718.

6. *'Tis well if it takes*. C. 8vo. 1719.

Mears, in his catalogue, mentions him as the author of the following two pieces, which, we believe, were never printed :

7. *Ixion*. M.

8. *Every Body mistaken*. F. 1716.

TAYLOR, ———, of Norwich. To this gentleman have been ascribed,

1. *Iphigenia in Tauris*. T. 8vo. 1793.

2. *Nathan the Wise*. D. Piece. 8vo. 1805.

TAYLOR, JOHN. This writer is usually distinguished by the title of

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The Water Poet, having been of no higher occupation than a sculler on the river Thames. He was born in the city of Gloucester in 1580; but received hardly any education, as he declares he scarcely learnt his accidence. He was bound apprentice to a waterman in London, and at the intervals which he could spare from his business, used to employ himself in writing pamphlets, of which some are not destitute of merit. He was fourteen or sixteen years servant in the Tower, and once was mad enough to venture himself and a companion in a boat made of paper to Rochester; but before they landed the water soaked through, and if it had not been for corks or bladders, they had been both drowned. In the year 1632 a folio volume of his works was published, containing about half the number of pieces which he produced. He was a violent loyalist; and at the beginning of the rebellion retired to Oxford, from whence, on the surrender of that place, he returned to London, and kept a public-house in Phoenix Alley, by Long Acre. On the death of the King, he set up the sign of the Mourning Crown; but that giving offence to the reigning powers, he was obliged to pull it down; on which he hung up his own picture, under which were written these two lines:

"There's many a King's Head hang'd up for a sign,

"And many a Saint's Head too. Then why not mine?"

He died in the year 1654, in the seventy-fifth year of his age, and was buried in Covent Garden churchyard. His nephew, a painter at Oxford, gave his picture to the school-gallery there.

In Hyde's Catalogue of the Bod-

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leian Library, two plays by our author are mentioned, which are in no other collection. They are called,

1. *The Sculler*. 4to. 1614.

2. *Fair and Foul Weather*. 4to. 1615.

But, on inspection, neither of these pieces appears to be dramatic. Taylor perhaps may, nevertheless, claim a niche in this work as author of

Triumphs of Fame and Honour. 4to. 1634;

which will be found in Vol. III. under its date, art. PAGEANTS, No. (22.)

TEMPLETON, JAMES, is author of

The Shipwrecked Lovers. Trag. 12mo. 1801.

TENDUCCI, —, an opera-singer, to whom was ascribed

Amyntas (altered from *The Royal Shepherd*). 8vo. 1769.

TERES, T. This author, who published a translation of Voltaire's poem of the civil war of Geneva, likewise wrote one play, called

Richard in Cyprus. Trag. 8vo. N. D. [1769.]

THELWALL, JOHN, was intended for the profession of the law, and articled to an attorney; but whether he ever practised in the courts we know not. Upon the publication of Paine's *Rights of Man*, Mr. Thelwall was one of the first to display a zealous attachment to his principles; and he soon afterwards began to deliver a course of lectures of an inflammatory tendency, at Beaufort Buildings, in the Strand. In the year 1794 these discourses were interrupted by the hand of Government, and the orator was conveyed to the Tower to take his trial, together with Hardy, Horne Tooke, and a few other suspected subjects.

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During his confinement, Mr. Thelwall wrote some poems, which were published after his release, having been tried at the Old Bailey in November 1794, and acquitted with the other prisoners. As an author, Mr. Thelwall made his first appearance in 1787, when he published *Orlando and Almeyda*, a legendary tale in the manner of Goldsmith; and also *Poems on various Subjects*, in two volumes. Mr. Thelwall did not seek the press again till the year 1794, when No. 1 of his *Political Lectures* made its appearance, and these were carried on to 3 vols. In the following year he published *The natural and constitutional Right of Britons to annual Parliaments, universal Suffrage, and the Freedom of popular Association*, the speech which he intended to have delivered on his trial. His subsequent productions were chiefly political pamphlets of a similar cast, and *The Peripatetic*, in 3 vols. 12mo. He is recorded here, however, as author of,

1. *The Incas*. Hist. Op. 1792. N. P.

2. *The Fairy of the Lake*. 8vo. 1802.

Mr. Thelwall has for some years quitted the troubled ocean of politics, and set up as a teacher of elocution, and a corrector of defects in the organs of speech; which we hope he has found a much more profitable pursuit.

THEOBALD, JOHN. This gentleman had the degree of doctor of physic, but does not appear to have been of the London college of physicians. He published a little volume of poetry in 1753, called *Musa Panegyrica*; died May 17, 1760; and, among many other performances, produced a translation of

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Merope. T. from Voltaire. Svo. 1744.

THEOBALD, LEWIS. This author, who was born at Sittingbourne, in Kent, was the son of Mr. Theobald, an attorney of that town, and was bred to his father's business. He was concerned in a paper, called *The Censor*, and published an edition of all Shakspeare's plays, which was once in great esteem, being preferred to those editions published by Pope, Warburton, and Hanmer. He died about the month of Sept. 1744, leaving the following dramatic pieces:

1. *Electra*. T. 12mo. 1714.
2. *The Persian Princess*; or, *Royal Villain*. T. 12mo. 1715.
3. *The Perfidious Brother*. T. 4to. 1715.
4. *Ædipus King of Thebes*. T. 12mo. 1715.
5. *Plutus*; or, *The World's Idol*. C. 12mo. 1715.
6. *The Clouds*. C. 12mo. 1715.
7. *Pan and Syrinx*. O. 8vo. 1717.
8. *Entertainments in the Lady's Triumph*. D. O. 8vo. 1718.
9. *Decius and Paulina*. M. Svo. 1718.
10. *Richard the Second*. T. Svo. 1720.
11. *The Rape of Proserpine*. P. 8vo. 1725.
12. *Harlequin Sorcerer*. P. 8vo. 1725.
13. *Apollo and Daphne*. Pant. 8vo. 1726.
14. *The Double Falshood*; or, *The Distrest Lovers*. Play. 8vo. 1728.
15. *Orestes*. D. O. 8vo. 1731.
16. *Merlin*; or, *The Devil at Stonehenge*. Pant. 8vo. 1734.
17. *The Fatal Secret*. T. 12mo. 1735.
18. *Orpheus and Eurydice*. O. 4to. 1739.

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19. *The Happy Captive*. O. Svo. 1741.

20. *The Death of Hannibal*. T. Not acted or printed.

To him also has been ascribed,

21. *Perseus and Andromeda*. Pant. 4to. 1730.

THOMAS, MRS. ELIZABETH, wife of the Rev. Mr. Thomas, rector of Notgrove, Gloucestershire. This lady, who was a sister of Sir Jeffery Amherst, Knight of the Bath, wrote a

Dramatic Pastoral. 4to. 1762.

THOMPSON, A. wrote one play, called

The East Indian. C. 8vo. 1799.

THOMPSON, BENJAMIN, is the son of Benjamin Blaydes Thompson; Esq. a magistrate and merchant of Kingston upon Hull. His father gave him an education equal to the exercise of either a liberal or mercantile profession. From his discovering, at an early period, great colloquial powers, Mr. Thompson's friends recommended him to pursue the law; but he felt an irresistible impulse to visit the continent. No sooner had he arrived in Germany, than, with the assistance of a private tutor, he applied himself, with the greatest assiduity, to the attainment of the language: and he had scarcely been there three months, before he became enamoured of the beauties of Kotzebue, and sent a translation from that author to England. This was succeeded by others. It was long, however, before he had an idea of presenting them to the public, till, at the instigation of several friends, he transmitted *The Stranger* to Drury Lane theatre. Mr. Thompson remained in Germany several years, cultivating the study of the literature, and an intimacy with the most celebrated men in that country. He then

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settled at Nottingham, having married Miss Jane Bourne, daughter of the Rev. Mr. Bourne, of Chesterfield, in Derbyshire.

Mr. Thompson is the translator of twenty-one German plays, viz.

1. *Stranger*. D. 8vo. 1798.
2. *La Perouse*. D. 8vo. 1799.
3. *Happy Family*. Dr. 8vo. 1799.
4. *Conscience*. T. 8vo. 1800.
5. *Count Benyowsky*. D. 8vo. 1800.
6. *Count Koenigsmark*. D. 8vo. 1800.
7. *Dagobert*. T. 8vo. 1800.
8. *Emilia Galotti*. T. 8vo. 1800.
9. *The Ensign*. C. 8vo. 1800.
10. *False Delicacy*. Dr. 8vo. 1800.
11. *Ignex de Castro*. T. 12mo. 1800.
12. *Indian Exiles*. C. 8vo. 1800.
13. *Lovers' Vows*. Dr. 8vo. 1800.
14. *Otto of Wittelsbach*. T. 8vo. 1800.
15. *Pizarro*. Rom. T. 8vo. 1800.
16. *Robbers*. T. 8vo. 1800.
17. *Adelaide of Wulfsingen*. T. 8vo. 1801.
18. *Deaf and Dumb*. H. D. 8vo. 1801.
19. *Don Carlos*. T. 8vo. 1801.
20. *Rolla*. P. 8vo. 1801.
21. *Stella*. D. 8vo. 1801.

THOMPSON, EDWARD. This meretricious bard, lest any dispute should hereafter arise about the place of his birth, has, in the introduction to one of his poems (*The Courtesan*), given the world information on this subject. He says,

"I am the man (the Naso of my time),
"Born on the Humber, fam'd for luscious rhyme."

In truth, Hull was his native town. His education, if we may judge by

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some of his writings, was in the stews; yet, strange as it may seem, he claimed the honour of having been a pupil of Dr. Cox at Hampstead. He went early to sea, making his first voyage to India, in the year 1750, as (what is usually called) a Guinea-pig. In July 1754 he was at Madras, and in August at Vizagapatam. From thence he went to Calcutta, where he stayed until the month of November, and then proceeded to the island of Ceylon, at which place he arrived in January 1755. In the month of May he arrived at St. Helena, and, during his stay there, involved himself in the hazard of a duel, and an actual arrest and confinement on board his ship, on account of a pasquinade written to oblige a lady of the island at the expense of a rival. He finished his voyage in August, and in November we find him on board the *Stirling Castle* in the Downs, having, as he expresses himself, quitted penury and commerce for arms and glory, after remaining only one week on shore. By the prolegomena to his *Sailor's Letters*, it appears that he was pressed into the service:

"Next press'd on board a man of war;
"Where I (unknown at any college)
"Studied seven years, and got no knowledge."

In June 1756 his ship was ordered to the continent of North America with money and troops, and he arrived the next month at New York, where his stay was very short; yet he experienced a most disagreeable circumstance there, though the motive for the violence is not very clearly explained: "When about three leagues from the ship, the boat's crew (consisting of ten men) rose on me, bound me hand and

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“foot, and run the boat on shore,
 “where I might have perished,
 “had not two returned and un-
 “bound me, which two I brought
 “to the ship again. They con-
 “fessed they had attempted to
 “throw me overboard (which I
 “never perceived); but something
 “always prevented. Had they
 “perpetrated their villany, I should
 “have died by the mouths of ten
 “thousand sharks, as I was at
 “that time fishing on a bank where
 “nothing could be more nume-
 “rous.” From New York he
 went to Antigua, then to Barba-
 does, and afterwards to Tobago.
 In June 1757 he sailed from St.
 Kitt’s for England, having, as he
 informs us, after nine months
 cruising, received about three
 pounds for his share of three prizes.
 On his return to England, he
 passed his examination, and on
 the 26th of November received his
 commission as lieutenant of the
 Jason. He was immediately em-
 ployed in further service; and on
 the 19th of December arrived at
 Emden with Brudenell’s regiment
 to reinforce the garrison there.
 On his return home he quitted the
 Jason, where he had not one hope
 of the golden fleece, for the Dor-
 setshire, Captain Dennis; and in
 December 1758 was at Lisbon.
 He had a share in the victory ob-
 tained by Sir Edward Hawke over
 Mons. Conflans, in Nov. 1759, and
 arrived at Plymouth in December,
 after a cruise of eight months.
 He afterwards sailed with the same
 commander in the Bellona, and
 was present at the capture of the
 Courageux in August 1761. This
 is supposed to have been the period
 of his naval career during that
 war, as in the next month we find
 he commenced author. His first
 publication was *The Meretriciad*, a

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poem, celebrating the then most
 remarkable women of the town.
 Merely to mention the title of
 this licentious performance, which,
 however, met with success, is as
 much as it deserves. It seems to
 have been the means of intro-
 ducing him to the acquaintance of
 Mr. Churchill, with whom he
 boasts on many occasions to have
 lived in terms of intimacy. In
 1762 he retired to a small house in
 Kew Lane, and cultivated his
 Muse, which in 1764 produced a
 poem called *The Soldier*, 4to. He
 then resided some time in Scot-
 land, which he has described with
 that virulence which the examples
 of some eminent persons of that
 period had rendered fashionable,
 and which cannot be sufficiently
 censured. At this time he medi-
 tated a work of considerable im-
 portance, for which he circulated
 proposals. This was intended to
 be printed in folio, and to be en-
 titled *Maritime Observations, col-
 lected from the Years 1753 to 1763
 inclusive, in a Number of Voyages
 and Cruises in Europe, Asia, Africa,
 and America.*

In 1765 he produced *The Cour-
 texan*, a poem, 4to.; and this in
 the next year was followed by *The
 Demirep*, 4to. another poem of
 the same species, and possessing as
 much merit as could with pro-
 priety be ascribed to any of his
 preceding performances. At the
 end of this last poem he an-
 nounced his intention of publish-
 ing three works, which, it is be-
 lieved, never appeared: these were,
Woman, a poem; *The Devil in
 London*, a satire; and *The History
 of the most remarkable Ghosts that
 have appeared from the Creation to
 this Time.*

In this year he was more laud-
 ably employed in soliciting Par-

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liament for an increase of half-pay for the lieutenants of the navy, an application which was attended with success.

The succeeding year, 1767, he published *A Sailor's Letters, written to his select Friends in England during his Voyages and Travels in Europe, Asia, Africa, and America, from the Year 1754 to 1759*, 2 vols. 12mo.

In 1769 he produced a laughable account of the Jubilee at Stratford upon Avon, under the title of *Trinculo's Trip to the Jubilee*, 4to.; and about the same time collected his most licentious performances into two volumes, which he called *The Court of Cupid*. The next year he published *The Works of John Oldham*, in 3 vols. dedicated, from Purdisbourne, County Down, in Ireland, to the late Earl of Bristol. On the 7th of April 1772, by the interest of Mr. Garrick, he obtained the commission of a captain.

From the time of his leaving Scotland, to the year 1776, he seems to have devoted himself entirely to literary avocations, and produced with great celerity numberless pieces, which it is impossible to enumerate, and which would, from their quantity and general insignificance, if practicable, not repay the pains they would cost to obtain.

In 1777 he became editor of Paul Whitehead's Works, in 4to.; and in the same year, of Andrew Marvell's Works, in 3 vols. 4to. Neither of these undertakings was executed in such a manner as to afford room to commend the editor, or add any thing to the reputation of the authors. Soon after the death of Mr. Garrick, a scheme was proposed for uniting him and Mr. Langford with Mr. Lacy in

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the management of that gentleman's share of Drury Lane theatre; but this plan, being opposed by the other parties concerned, was rendered abortive.

Captain Thompson had for several years experienced the inconveniences of a contracted income; and had with some difficulty, notwithstanding all his industry, preserved himself from feeling the pressures of poverty. Fortune at length noticed him. He was appointed commander of the *Hyena*, and in the course of a cruise took a French East Indiaman, which placed him in a state of affluence, and enabled him to repay obligations to many persons who had before assisted him. This, we are informed, he did with great liberality and alacrity. He also received a reward as the messenger of the news of an important victory; but soon after was subjected to the inquiry of a court-martial for quitting his station, from which charge he was honourably acquitted. In 1785 he was named commander of the *Grampus*, and soon after sailed for the coast of Africa, from which station he had returned only in 1784, and where he died, on the 17th of Jan. 1786.

He was the author of the following pieces:

1. *The Hobby Horse*. F. 1766. N. P.

2. *The Fair Quaker; or, The Humours of the Navy*. C. altered. 8vo. 1773.

3. *The Syrens*. M. 8vo. 1776.

4. *Saint Helena; or, The Isle of Love*. M. E. 1776. N. P.

5. *The Beggar's Opera*, altered. 1777. N. P.

THOMPSON, WILLIAM, was second son of the Rev. Mr. Francis Thompson, thirty-two years vicar of Brough, in the county of West-

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morland. He received his education at Queen's College, in the university of Oxford, where he afterwards became a fellow, and took the degree of M.A. the 26th of February 1738. In 1751 he was a candidate for the poetry professorship at Oxford, but did not succeed in his application. He was rector of South Weston and Hampton Pyle, in the county of Oxford; but we have not been able to discover when he died. He wrote one play, called

Gondibert and BIRTHA. T. 8vo. 1751. Printed also in a volume of poems, dated 1757.

THOMSON, ADAM, wrote

The Disappointed Gallant. B.O. 8vo. 1738.

THOMSON, ALEXANDER, published, in 1791, a poem of considerable merit, called *Whist*. He is also author of *The Paradise of Taste*, a poem; and of an *Essay on Novels*; and editor of *The German Miscellany*, consisting of translations of dialogues, tales, and novels; and of the following dramatic pieces:

1. *Bianca Capello*. Dr. Narr.
2. *German Theatre at Venice*.
3. *Indians in England*. C.

Printed at Perth, 12mo. 1796.

THOMSON, JAMES, was born the 11th of September 1700, at Ednam, in the shire of Roxburgh, in Scotland, of which parish his father was minister, and highly respected for his piety and diligence in the pastoral duty. Our author received his school education at Jedburgh, from whence he was removed to the university of Edinburgh. At this time the study of poetry was become general in Scotland, the best English authors being universally read, and imitations of them attempted. Thomson's genius led him this way, and

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he soon relinquished his views of engaging in the sacred function; nor had he any prospect of being otherwise provided for in Scotland, where the first fruits of his genius were not so favourably received as they deserved to be. Hereupon he repaired to London, where works of fancy seldom fail of meeting with a candid reception and due encouragement. Nor were the hopes which Mr. Thomson had conceived, from his journey to the capital, in the least disappointed. The reception he met with, wherever he was introduced, emboldened him to risque the publication of his excellent poem on *Winter*. This piece was published in 1726; and, from the universal applause it met with, Mr. Thomson's acquaintance was courted by people of the first taste and fashion. But the chief advantage which it procured him, was the acquaintance of Dr. Rundle, afterwards Bishop of Derry, who introduced him to the Lord Chancellor Talbot; and some years after, when the eldest son of that nobleman was to make his tour of travelling, Mr. Thomson was chosen as a proper companion for him. The expectations which his *Winter* had raised, were fully satisfied by the successive publications of the other seasons: of *Summer*, in the year 1727; of *Spring*, in the following year; and of *Autumn*, in a quarto edition of his works, in 1730. Besides the *Seasons*, and his tragedy of *Sophonisba*, written and acted with applause in the year 1729, he had, in 1727, published his poem to the memory of Sir Isaac Newton, with an account of his chief discoveries; in which he was assisted by his friend Mr. Gray, a gentleman well versed in the Newtonian philosophy.

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phy. That same year the resentment of our merchants, for the interruption of their trade by the Spaniards in America, running very high, Mr. Thomson zealously took part in it, and wrote his animating and public-spirited *Britannia*, to rouse the nation to revenge.

With the Hon. Mr. Charles Talbot, our author visited most of the courts in Europe, and returned with his views greatly enlarged; not of exterior nature only, and the works of art, but of human life and manners, and of the constitution and policy of the several states, their connexions, and their religious institutions. How particular and judicious his observations were, we see in his poem on *Liberty*, begun soon after his return to England. We see, at the same time, to what a high pitch his love of his country was raised, by the comparisons he had all along been making of our happy government with those of other nations. To inspire his fellow-subjects with the like sentiments, and show them by what means the precious freedom we enjoy may be preserved, and how it may be abused or lost, he employed two years in composing that noble work, upon which he valued himself more than upon all his other writings. On his return to England with Mr. Talbot (who soon after died), the Chancellor made him his secretary of briefs; a place of little attendance, suiting his retired indolent way of life, and equal to all his wants. This place fell, when death, not long after, deprived him of his noble patron, and he then found himself reduced to a state of precarious dependence, in which he passed the remainder of his life; excepting only the last two years of it, during which he enjoyed the office

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of surveyor-general of the Leeward Islands, procured for him by Lord Lyttelton. His genius, however, could not be suppressed by any reverse of fortune. He resumed his usual cheerfulness, and never abated one article in his way of living, which, though simple, was genial and elegant. The profits arising from his works were not inconsiderable; his tragedy of *Agamemnon*, acted in 1738, yielded a good sum. But his chief dependence was upon Frederick Prince of Wales, who settled on him a handsome allowance, and honoured him with many marks of particular favour. Notwithstanding this, however, he was refused a license for his tragedy of *Edward and Eleonora*, which he had prepared for the stage in the year 1739.

Mr. Thomson's next performance was the masque of *Alfred*, written jointly with Mr. Mallet, by the command of the Prince of Wales, for the entertainment of his Royal Highness's court, at Clifden, his summer residence, in the year 1740. Mr. Thomson's poem, entitled *The Castle of Indolence*, was his last work published by himself; his tragedy of *Coriolanus* being only prepared for the theatre, when a fatal accident robbed the world of one of the best of men and best of poets. He would commonly walk the distance between London and Richmond (where he lived), with any acquaintance that offered, with whom he might chat, and rest himself, or perhaps dine, by the way. One summer evening, being alone, in his walk from town to Hammersmith, he had over-heated himself, and, in that condition, imprudently took a boat to carry him to Kew; apprehending no bad consequence from

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the chill air on the river, which his walk to his house, towards the upper end of Kew Lane, had always hitherto prevented. But now the cold had so seized him, that the next day he found himself in a high fever. This, however, by the use of proper medicines, was removed, so that he was thought to be out of danger; till the fine weather having tempted him to expose himself once more to the evening dews, his fever returned with violence, and with such symptoms as left no hopes of a cure. His lamented death happened on the 27th of August 1748. His testamentary executors were the Lord Lyttelton, whose care of our poet's fortune and fame ceased not with his life; and Mr. Mitchell, a gentleman equally noted for the truth and constancy of his private friendship, and for his address and spirit as a public minister. By their united interest, the orphan play of *Coriolanus* was brought on the stage, to the best advantage; from the profits of which, and the sale of manuscripts and other effects, a handsome sum was remitted to his sisters. His remains were deposited in the church of Richmond, under a plain stone, without any inscription. A decent monument was erected to him in Westminster Abbey, in the year 1762, the charge of which was defrayed by the profits arising from a splendid edition of his works in quarto; Mr. Millar, the bookseller, who had purchased all Mr. Thomson's copies, generously giving up his property, on this grateful occasion. His dramatic works are,

1. *Sophonisba*. T. 8vo. 1730.
2. *Agamemnon*. T. 8vo. 1738.
3. *Edward and Eleonora*. Tr. 8vo. 1739.

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4. *Alfred*. Masque, written in conjunction with Mr. Mallet. 8vo. 1740.

5. *Tancred and Sigismunda*. T. 8vo. 1745.

6. *Coriolanus*. T. 8vo. 1748.

THOMSON, THOMAS. All we can say of this author is, that he published the two following plays:

1. *The English Rogue*. C. 4to. 1668.

2. *Mother Shipton*. C. 4to. N.D.

THORNTON, BONNELL. This ingenious gentleman was the son of a physician, we think, in Dorsetshire; and he himself was intended for the same profession. He was born in the city of Westminster, and educated at the school there; from which he was removed to Christchurch, Oxford. At one or other of these seminaries, it seems probable, he became acquainted with Mr. Colman; in concert with whom he, in 1754, began that excellent periodical work *The Connoisseur*, which was carried on for two years with great spirit and success. From the date on his monument, he appears to have been born in 1724; though, from the description of the authors of *The Connoisseur* in the last number, where his age is mentioned to be then only thirty, it is rather to be fixed two years later. He had the degree of M. A. conferred on him, April 19, 1750; and B. M. May 18, 1754. Though he took one degree in physic, he never practised that science, but, being in easy circumstances, determined to indulge the bent of his inclination, unshackled by the fetters of any profession. Like Dr. Arbuthnot, he amused himself with laughing at the follies of the times, with a degree of pleasantry that entertainment the pub-

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lic, without offending the individual at whom the ridicule was aimed. Scarcely a single popular topic offered which did not afford him a subject for a pamphlet, an essay, a copy of verses, or some whimsical paragraphs in the newspapers. Of some of these diurnal vehicles of intelligence he was the founder and conductor, as well as the chief support of others. Few persons possessed more wit and humour; still fewer exercised these qualities in a manner more harmless, or less offensive. He, at one period of his life, entered into a treaty with the late Mr. Rich for the purchase of Covent Garden theatre, but the negotiation proved abortive, for reasons to which we are strangers. The latter part of Mr. Thornton's life cannot be contemplated with pleasure; he indulged himself so frequently and immoderately in the pleasures of the bottle, that he at last ruined his constitution, and died the 9th of May 1768. A monument was soon afterwards erected to his memory in the Cloisters, Westminster, on which is an inscription written by Mr. Thomas Warton. Though Mr. Thornton seems to have been so well qualified for comic writing, yet he produced nothing for the stage; and his introduction into this work arises only from a translation of Plautus, in which the following plays are indebted to him for their English dress; viz.

1. *Amphytrion*.
2. *The Braggart Captain*.
3. *The Treasure*.
4. *The Miser*.
5. *The Shipwreck*.

THURMOND, JOHN, was the son of Mr. John Thurmond, an actor of some eminence at Drury Lane theatre. He was bred a dancing-

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master, and in that walk acquired considerable reputation. He was the composer of several pantomimes; and Chetwood intimates that he was living in the year 1749, having quitted the practice of his profession before he was disabled by age or infirmities. The performances which he brought on the stage are,

1. *Harlequin Sheppard*. 8vo. 1724.

2. *Harlequin Doctor Faustus; with the Masque of the Deities*. 8vo. 1724.

3. *Apollo and Daphne; or, Harlequin Mercury*. Dr. Ent. 8vo. 1725.

4. *Apollo and Daphne; or, Harlequin's Metamorphoses*. Pantom. 12mo. 1725.

5. *Harlequin's Triumph*. Pant.

The last three were printed together, 8vo. 1727.

6. *The Miser*. Grotesque Ent. 8vo. 1727.

TICKELL, RICHARD, was descended from the secretary of Mr. Addison, who is known to the poetic world by the poems which have been published in his name. Some fortune was made in the family; but our author's inheritance lay principally in his talents. Mr. Tickell's education is said to have been intended for the law; but his disposition was too volatile and desultory for that study. The common mother of invention (necessity) drove him to the booksellers, and he published *The Project*, a poem; *The Wreath of Fashion*, &c. But poetry not being his taste, these things hardly made him known. Fortune, however, in one of her caprices, introduced him to Mr. Brummell, private secretary to Lord North, who conceived a strong friendship for our author, and patronised him with a gene-

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rosity and warmth that did him honour. After procuring him a pension of two hundred a year, which was a decent maintenance for him and a Miss B——, by whom he had several children, he found him attached to an amiable young lady, Miss Mary, the second daughter of Mr. Linley, the musician, of Drury Lane, whom he afterwards married. Mr. Brummell exerted himself with additional humanity when he found him with so fair a prospect of happiness; he settled a part of his pension on his former family, from a proper compassion to his children, and obtained for him a place in the Stamp-office.

These instances of favour animated the genius of our author, and he produced a parody on the speeches at the opening of Parliament, called *Anticipation*. The thought was fortunate, and the imitations were happy. Administration was served, and his patron satisfied. He made several subsequent attempts of the same kind, in the *Cassette Verte*, the *Adventures of a political Louse*, &c.; but they were too much in the manner of *Anticipation* to succeed.

At length, through the interest of his friend Mr. Brummell, and as a reward for his political writings in support of ministry, he was made a commissioner of stamp-duties, with a salary of 500*l.* a year.

After the death of his first wife, by whom he had three children, Mr. Tickell married a daughter of Captain Leigh, of the Berrington East Indiaman, who survived him. His death happened Nov. 4, 1793, and was occasioned by a fall from a window of his apartments in Hampton Court palace. His dramatic pieces are two, viz.

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1. *The Carnival of Venice*. C. O. 1781. N. P.

2. *The Gentle Shepherd*. Past. altered. 1781. N. P.

TIGHE, EDWARD, was the alterer of two dramatic pieces, called,

1. *The Force of Love*. T. 12mo. 1786.

2. *The Miser*. F. 8vo. 1788.

TOBIN, JOHN, the third son of Mr. James Tobin, of the island of Nevis, was born at Salisbury January 28, 1770. He received his early education at the free-school of Southampton, where he continued seven years, and was afterwards pupil to the Rev. Mr. Lee, of Bristol, in which city his father, returning from the West Indies, embarked in a commercial partnership. In 1785 he was articled to an eminent solicitor of Lincoln's Inn. After the death of that gentleman, he became a partner with three other clerks in the office; but, disagreements happening which ended in a chancery suit, he entered into a new firm with Mr. Ange. By taking a part in school performances, and visiting the theatre at Southampton, he had acquired a taste for the drama, and his first piece was written before the year 1789. Constantly engaged after this period in dramatic compositions, they were offered to the theatres, but were all rejected, except a comedy called *The Faro Table*, which was accepted at Drury Lane, though never performed. Finding his health decline, by the advice of his physicians he went, in 1803, and resided with a relation in Cornwall; but his disorder assuming the form of consumption, he was induced, in November 1804, at the earnest solicitation of his friends, to embark at Bristol for the West Indies,

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hoping benefit from a warmer climate. Detained at Cork some days, the vessel sailed from that port on the 7th of December, and on that day he died. Contrary winds obliged the ship to return to the Cove of Cork, and he was there interred.

The dramatic pieces of his which have come to our knowledge are the following; but, we understand, several others remain in MS. They prove him to have possessed an excellent taste, and a truly poetical mind; and leave us to regret his early removal from a sphere which he was so likely to have adorned.

1. *The Faro Table*. C. 1795. N. P. nor acted.

2. *The Honey Moon*. C. 8vo. 1805.

3. *The Curfew*. P. 8vo. 1807.

4. *School for Authors*. C. 8vo. 1808.

TODD, THE REV. HENRY JOHN, M. A. This gentleman, a minor canon of Canterbury cathedral, rector of Alhallows, in Lombard Street, London, and of Coulsdon, in Surrey, is librarian to the Earl of Bridgewater, and to the archiepiscopal library at Lambeth. He has published an interesting *Account of the Deans of Canterbury; from the new Foundation of that Church by Henry VIII. to the present Time*: 8vo. 1794. The public is also indebted to him for excellent editions, with notes, of the works of Spenser and Milton; but his niche in this work he derives from an edition, with notes and other illustrations, of

Comus. M. 8vo. 1798.

TOLLET, ELIZABETH, was the daughter of George Tollet, Esq. commissioner of the navy in the reigns of King William and Queen

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Anne. She was born in the year 1694; and her father, observing her extraordinary genius, gave her so excellent an education, that, besides great skill in music and drawing, she spoke fluently and correctly the Latin, Italian, and French languages, and well understood history, poetry, and the mathematics. These qualifications were dignified by an unfeigned piety, and the moral virtues, which she possessed and practised in an eminent degree. The former part of her life was spent in the Tower of London, where her father had a house; the latter at Stratford and Westham. She died on the 1st of February 1754, aged sixty years, and was buried at the latter place.

In the year 1755 a volume of her poems was printed in 12mo. among which appeared

Susanna; or, Innocence Preserved. A Musical Drama.

She was honoured with the friendship of Sir Isaac Newton, who was much pleased with some of her first essays. It has been observed, that a few of her poems have such a philosophical cast, and so great a depth of thought, that they will scarcely be understood by the beau monde. Her Latin poems are also written in a truly classical taste. She would not suffer her works to appear till she herself was beyond the reach of envy or applause. They abound with sentiment and simplicity, and yet are far from being destitute of spirit and poetical ornament.

Her estate, which was a considerable one, she left to her youngest nephew. Her eldest nephew, George Tollet, of Betley, in Staffordshire, but formerly of Lincoln's Inn, who was well known

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for his valuable notes on Shakspeare, died the 21st day of October 1779.

TOLSON, FRANCIS, was a clergyman, and, we believe, a native of the county of Northampton. At an early period of life he was discarded by his father, who afterwards disinherited him, on account, as it is said, of the irregularities of his life; and, indeed, when it is considered that, in the year 1723, he fell under suspicion of murdering a bastard child, which he had by a young lady, though then in orders and a married man, for which a bill was preferred against him at the assizes, but thrown out by the grand jury, the resentment of his father will hardly be supposed to be ill-founded. At the time his play appeared, he was much distressed. In his dedication to Lord Grimston he says, "It is well known, that an attempt of this nature, especially when the first, and that of one whose years have not as yet been sufficient to draw out to his experience the plan of human life, is always attended with vast, and almost unconquerable, difficulties, even among those who can boast more to have shared the smiles of fortune than I can. How then shall I stem this tempestuous sea? How then shall I, almost o'ergrown with misfortunes, find a person whose unbiassed honour will smile on my poor endeavours?"—Again: "Nor was it a small motive to induce me to lay my labours at your feet, that your Lordship had some knowledge of me before the unhappy differences betwixt my father and myself left me exposed to the hard usage of an ungrateful world." He after-

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wards became chaplain to the Earl of Sussex; and in 1736, by the interest of Lady Longueville, vicar of Easton Mauduit. He died in 1745-6, having, besides some other works, produced

The Earl of Warwick; or, British Exile. T. 8vo. N.D. [1719.]

TOMKIS, MR. The fate of this author is singularly hard. Though the comedy he has written is indisputably an excellent one, yet the whole we know of him is, that he was scholar of Trinity College, Cambridge, in 1594, and B. A. in 1598. He produced one play, called

Albunaxar. C. 4to. 1615.

TOMS, EDWARD, was celebrated for his performance on the trumpet. He died about the year 1779, having adapted to the stage *La Buona Figliuola*, under the title of *The Accomplished Maid.* C. O. 8vo. 1766.

TOOSEY, GEORGE PHILIP, a surgeon and apothecary, who at the time of his death, the 22d of April 1795, resided in High Street, St. Giles's. He published a volume of poems, and one play (never acted), called

Sebastian. T. 8vo. 1772.

TOPHAM, EDWARD, was formerly a captain in the guards, was subsequently concerned in a daily newspaper called *The World*, and is at present, we believe, in the commission of the peace in the county of York. In the dramatic way he has produced four pieces, viz.

1. *Deaf Indeed!* F. 1780. N. P.
2. *The Fool.* F. 8vo. 1786.
3. *Small Talk.* F. 1786. N. P.
4. *Bonds without Judgment.* F. 1787. N. P.

Capt. Topham also published in 1776 *Letters from Edinburgh*, written in the years 1774 and 1775;

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an *Account of a remarkable Stone that fell from the Clouds*; and a very entertaining *Life of the late John Elwes, Esq.* the celebrated miser.

TOURNEUR, CYRIL, an author of the reign of King James I. the circumstances of whose life are totally unknown. A contemporary writer says of him,

“ His fame unto that pitch was only
rais'd,
“ As not to be despis'd, nor over-prais'd.”

He wrote,

1. *The Revenger's Tragedy*. 4to. 1607. D. C.

2. *The Atheist's Tragedy*. 4to. 1612.

3. *The Nobleman*. T. Com. N. P.

TOWNLEY, JAMES, M. A. the second son of a merchant, was born in London in 1714, and received his education at Merchant Taylors' school, whence he was elected to St. John's College, Oxford. Soon after taking orders, he was chosen morning preacher at Lincoln's Inn chapel, and lecturer of St. Dunstan's in the East. He married, in 1740, Miss Jane Bonnin, of Windsor, descended from the Poyntz family, and related to the Dowager Lady Spencer, through whose patronage Mr. Townley obtained the living of St. Bennet, Gracechurch Street, London, and a vicarage in Essex. He afterwards became grammar-master to Christ's Hospital; and in 1759 was chosen high master of Merchant Taylors' school, in which office he died July 15, 1778; having been presented, in 1777, to a living in Wales by Bishop Shipley, to whom he was chaplain. Mr. Townley, besides exemplifying every domestic virtue in the highest degree, was a most con-

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vivial companion, and a man of much literary ingenuity. He was the close intimate of Garrick, from whom he held for some years the valuable vicarage of Hendon, in Middlesex; and it is supposed, that many of Mr. Garrick's best productions and revivals partook of Mr. Townley's assisting hand. He was the long-concealed author of the celebrated farce of *High Life below Stairs*, in 1759; a piece which has held its reputation on the stage during fifty-two years, against all the variations of dramatic taste and literary caprice. Mr. Townley also (with Dr. Morell) materially assisted his friend Hogarth in his *Analysis of Beauty*; as Hogarth's erudition was wholly of the pencil.

Mr. Townley, as a divine, was much admired. His manner of delivery was graceful, impressive, and energetic; the style of his discourses was correct, yet unstudied, and (what is the highest praise of sacred oratory) adapted to the understanding of a general auditory—some single sermons only are in print. As a grammarian and tutor he has seldom been surpassed; and many of his pupils are now filling the highest stations in the three professions of law, physic, and divinity. In him were eminently blended the attainments of the scholar and the demeanour of the gentleman: his talents were considerable; and the public, perhaps, have to regret that his successors have not given his works to the world. His dramatic productions were,

1. *High Life below Stairs*. F. 8vo. 1759.

2. *False Concord*. F. 1764. N. P.

3. *The Tutor*. F. 4to. 1765.

We question if all the pages of praise and compliment, justly be-

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stowed upon that unequalled and immortal actor Garrick, can furnish an effusion of equal strength and point with the following by our author.—Within a few days of Garrick's departure, in 1764, for his continental tour, he was passing the evening with his friend Mr. T. and facetiously asked him if he had no poetic adieu ready; which, in a few minutes, produced the following:

"When Garrick's steps the Alps have trod,
 "Prepar'd to enter mighty Rome;
 "The Amphitheatre shall nod,
 "And Roscius shudder in his tomb!"

The following poetical character of Mr. Townley was written by the late Mr. Bishop, who succeeded him as high master of Merchant Taylors' school, and was spoken by one of the youths (now the Rev. Mr. Gardner) on a public day, Oct. 29, 1778:

—"For one lost friend
 "A tear will trickle, and a sigh ascend.—
 "Never did friend love more parental prove;
 "Never did father bear more friendly love;
 "Largely benevolent; minutely just;
 "Above disguise, because above distrust:
 "Sure, if he err'd, to err on candour's side;
 "And only proud, to show contempt of pride;
 "Frank, but not forward; without rigour, right;
 "With genius modest, and with truth polite.
 "Lively, yet liberal, his convivial joke;
 "Warm humour pointed it; good-nature spoke.
 "Rich was his fancy; though unlabour'd, neat
 "His phrase; and chaste, though comic, his conceit.
 "His wit was satire, by address disarm'd;
 "The manner won, ev'n whom th' attack alarm'd;
 "Save, when at vice—to vice alone a foe—
 "Full in the face of day, he aim'd his blow;—

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"Or sped, unseen, th' effectual shaft;
 while Fame,
 "That hail'd the triumph, knew not
 whose the claim."

TOWNLY, CHARLES. This name, which is probably fictitious, is prefixed to

The Courtezans. C. in two acts. 8vo. 1760.

TOWNSEND, AURELIAN, was author of,

1. *Albion's Triumph.* M. 4to. 1631.

2. *Tempe Restored.* M. 4to. 1631.

TRACY, JOHN, a gentleman of Stanway, in Gloucestershire, was author of

Periander, King of Corinth. T. 8vo. 1731.

He died April 19, 1735.

TRAPP, DR. JOSEPH, a celebrated divine and poet, was the son of Mr. Joseph Trapp, rector of Cherington, in Gloucestershire, where he was born in 1679. He was educated at Wadham College, Oxford, where he was chosen fellow, and took the degree of M. A. May 13, 1702, and was afterwards created D. D. by diploma, Feb. 1, 1727. In 1707 he was appointed to the professorship of poetry founded by Dr. Birkhead, formerly fellow of All-Souls College. He was the first professor, and published his lectures under the title of *Prælectiones Poeticæ*. He has shown there, in very elegant Latin, how perfectly he understood every species of poetry, and how critically and justly he could give directions toward the formation of a poem on the most just and most established rules. He evinced afterwards, by his translation of Virgil, that a man may be able to direct, who cannot execute; that is, may have the critic's judgment, without the poet's anima-

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tion. While he was employed, however, in this undertaking, he would often rise from bed, strike a light, and commit a number of lines to paper. Surely no part of his work has merit enough to justify his frequent desertion and disturbance of his wife at such unseasonable hours; but it should seem, from this example, that a *Pegasus of lead* may sometimes be as restless as a *Muse of fire*. Dr. Trapp was rector of Harlington, in Middlesex, of Christ Church, in Newgate Street, and St. Leonard's, in Foster Lane, London; also lecturer of St. Lawrence-Jewry and St. Martin's in the Fields. His very high-church principles were probably the reason why he did not reach a more dignified station. He died November 22, 1747, and left behind him the character of a pathetic and instructive preacher, an excellent scholar, a discerning critic, and a very exemplary liver. He is author of a tragedy, called *Abramule; or, Love and Empire*. T. 4to. 1704.

And in the 12mo. edition, 1739, he is declared the author of

King Saul. T. 4to. 1703.

Several occasional poems were written by him in English; and there is one Latin production of his in the *Musæ Anglicanæ*. He also translated Milton's *Paradise Lost* into Latin verse, but with little success.

TRIMMER, MRS. SARAH, was born at Ipswich, in Suffolk, the only daughter of Joshua Kirby, Esq. designer in perspective to their Majesties; and will long be remembered for her numerous works tending to the religious instruction and education of young people, and the poor. She died, the widow of Mr. James Trimmer, of Old Brentford, December 15,

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1810, in her 70th year, while sitting in her chair, perusing the letters of a deceased friend. Thus, after a life spent in an indefatigable discharge of her duty to God and to her neighbour, she was removed to a better world, without experiencing the infirmities of age, or the suffering of any previous sickness. She published in *The Juvenile Magazine*, 1788,

The Little Hermit. Drama.

Her writings were much too numerous for a detail of them to come within the scope of the present work; but those who wish to see a list of them may consult *The Gentleman's Magazine*, vol. lxxxi. p. 86; or, *The Lady's Monthly Museum*, vol. i. p. 338—340.

TROTTER, CATHARINE, was the daughter of Captain David Trotter, a Scots gentleman. He was a commander in the royal navy, in the reign of Charles II. and at his death left two daughters; the youngest of whom, Catharine, our celebrated authoress, was born in London, August 16, 1679. She gave early marks of her genius, and learned to write, and also made herself mistress of the French language, by her own application and diligence, without any instructor; but she had some assistance in the study of the Latin grammar and logic, of which latter she drew up an abstract for her own use. The most serious and important subjects, and especially religion, soon engaged her attention. But, notwithstanding her education, her intimacy with several families of distinction, of the Romish persuasion, exposed her, while very young, to impressions in favour of that church; which not being removed by her conferences with some eminent and learned members of the church

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of England, she embraced the Romish communion, in which she continued till the year 1707. In 1696 she produced a tragedy, called *Agnes de Castro*, which was acted at the Theatre Royal, when she was only in her seventeenth year. The reputation of this performance, and the verses which she addressed to Mr. Congreve upon his *Mourning Bride*, in 1697, were probably the foundation of her acquaintance with that celebrated writer. Her second tragedy, *Fatal Friendship*, was acted in 1698, at the New Theatre in Lincoln's Inn Fields. This tragedy met with great applause, and is still thought the most perfect of her dramatic performances. Her talents, however, not being confined to tragedy, she brought upon the stage, in 1701, a comedy, called *Love at a Loss*; or, *Most Votes carry it*. In the same year she gave the public her third tragedy, entitled *The Unhappy Penitent*, acted at the Theatre Royal in Drury Lane. But poetry and dramatic writing did not so far engross the thoughts of our author, but that she sometimes turned them to subjects of a very different nature. Though engaged in the profession of a religion not very favourable to so rational a philosophy as that of Mr. Locke, yet she had read his incomparable *Essay on Human Understanding* with so clear a comprehension and so unbiassed a judgment, that her own conviction of the truth and importance of the notions contained in it, led her to endeavour that of others, by removing some of the objections urged against them. She drew up, therefore, a defence of the *Essay*, against some remarks which had been published against it in 1667; and farther distinguished herself

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in an extraordinary manner, in defence of Mr. Locke's writings; a female metaphysician being a remarkable phenomenon in the republic of letters.

She returned to the exercise of her dramatic genius in 1701, and fixed upon the revolution of Sweden, under Gustavus Erickson, for the subject of a tragedy. This tragedy was acted in 1706, at the Queen's Theatre in the Haymarket. In 1707, her doubts concerning the Romish religion, which she had so many years professed, having led her to a thorough examination of the grounds of it, by consulting the best books on both sides of the question, and advising with men of the best judgment, the result was a conviction of the falseness of the pretensions of that church, and a return to that of England, to which she adhered during the remainder of her life. In 1708 she was married to the Reverend Mr. Cockburn, then curate of St. Dunstan's in Fleet Street, but who afterwards obtained the living of Long Horseley, near Morpeth, in Northumberland. He was a man of considerable abilities; and, among several other things, wrote an account of the Mosaic deluge, which was much approved by the learned.

Mrs. Cockburn's remarks upon some writers in the controversy concerning the foundation of moral duty and moral obligation, were introduced to the world in August 1743, in the literary journal entitled *The History of the Works of the Learned*. The strength, clearness, and vivacity, shown in her remarks upon the most abstract and perplexed questions, immediately raised the curiosity of all good judges about the concealed writer; and their admi-

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ration was greatly increased when her sex and advanced age were known. Dr. Rutherford's *Essay on the Nature and Obligations of Virtue*, published in May 1744, soon engaged her thoughts; and, notwithstanding the asthmatic disorder which had seized her many years before, and now left her small intervals of ease, she applied herself to the confutation of that elaborate discourse; and, having finished it with a spirit, elegance, and perspicuity equal, if not superior, to all her former writings, transmitted her manuscript to Mr. Warburton, afterwards Bishop of Gloucester; who published it, with a preface of his own, in April 1747, under the title of *Remarks upon the Principles and Reasonings of Dr. Rutherford's Essay on the Nature and Obligations of Virtue, in Vindication of the contrary Principles and Reasons enforced in the Writings of the late Dr. Samuel Clark*.

The loss of her husband, on the 4th of January 1748, in the 71st year of his age, was a severe shock to her; and she did not long survive him, dying on the 11th of May 1749, in her 71st year, after having supported a tedious, painful disorder, with a resignation to the divine will, which had been the governing principle of her whole life, and her support under the various trials of it. She was interred near her husband, at Long Horsley.

Mrs. Cockburn was no less celebrated for her beauty, in her younger days, than for her genius and accomplishments. She was indeed small of stature, but had a remarkable liveliness in her eye, and a delicacy of complexion, which continued to her death. Her private character rendered her

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extremely amiable to those who intimately knew her. Her conversation was always innocent, useful, and agreeable, without the least affectation of being thought a wit, and attended with a remarkable modesty and diffidence of herself, and a constant endeavour to adapt her discourse to her company. Her disposition was generous and benevolent; and ready upon all occasions to forgive injuries, and bear them, as well as misfortunes, without interrupting her own ease, or that of others, with complaints or reproaches. The pressures of a very contracted fortune were supported by her with calmness and in silence; nor did she ever attempt to improve it among those great personages to whom she was known, by importunities, to which the best minds are most averse, and which her approved merit and established reputation should have rendered unnecessary. But her abilities as a writer, and the merit of her works, will not have full justice done, without a due attention to the peculiar circumstances in which they were produced: her early youth, when she wrote some; her advanced age, and ill state of health, when she drew up others; the uneasy situation of her fortune, during the whole course of her life; and an interval of near twenty years in the vigour of it, spent in the cares of a family, without the least leisure for reading or contemplation; after which, with a mind so long diverted and incumbered, resuming her studies, she instantly recovered its entire powers, and, in the hours of relaxation from her domestic employments, pursued, to their utmost limits, some of the deepest inquiries of which the human mind is capable! Her works are

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collected into two large volumes, 8vo. by Dr. Birch, 1751; who has prefixed to them an account of her life and writings, from which we have extracted the imperfect narrative here given.

The following is a list of her dramatic pieces:

1. *Agnes de Castro*. Trag. 4to. 1696.

2. *Fatal Friendship*. Trag. 4to. 1698; 8vo. 1751.

3. *The Unhappy Penitent*. Trag. 4to. 1701.

4. *Love at a Loss*; or, *Most Votes carry it*. C. 4to. 1701. This was afterwards revised, and intended to be brought again on the stage, under the title of

The Honourable Deceivers; or, *All right at the last*. Com. N. P.

5. *The Revolution of Sweden*. T. 4to. 1706.

TUKE, RICHARD, was author of one religious play, called

The Divine Comedian; or, *The right Use of Plays*, a sacred Tragi-Com. 4to. 1672.

TUKE, SIR SAMUEL. This author was of Temple Cressy, in the county of Essex, and a colonel of horse in the service of King Charles the First, while the affairs of that monarch wore any appearance of success. He was very active in a rising in the county of Essex, which ended fatally to some of the chief actors in it. Soon after the Restoration he intended to retire from business, but was diverted from that design for some time by His Majesty's recommending him to adapt a Spanish play to the English stage, which he executed with some degree of success. On the 31st of March 1664, he was created a baronet. He married Mary, the daughter of Edward Sheldon, a lady who was one of the

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dressers to Queen Mary, and probably a Roman Catholic, of which persuasion our author seems also to have been. He died at Somerset House, on the 26th of January 1673, and was buried in the vault under the chapel there. Langbaine, by mistake, says he was alive at the time he published his account of the dramatic poets.

He was the author of

The Adventures of Five Hours. C. Folio. 1663.

TURNER, MRS. MARGARET, Anglicized

The Gentle Shepherd. Past. 8vo. 1790.

TUTCHIN, JOHN, was a despicable scribbler, in the reign of King James the Second, and very early in life became noxious to the government from the virulence of his writings. He was prosecuted for a political performance on the side of Monmouth, and, being found guilty, was sentenced by Jefferies to be whipped through several market-towns in the west. To avoid this severe punishment, he petitioned the King that the sentence might be changed to hanging. At the death of this unfortunate monarch he wrote an invective against his memory, which even the severity of his sufferings can hardly excuse. He was the author of *The Observer*, which was begun April 1, 1702. Becoming odious to the Tories, he received a severe beating in August 1707, and died in much distress, in the Mint, the 23d of September following, at the age of 47. In some verses on his death he is called Captain Tutchin. He wrote

The Unfortunate Shepherd. Past. 8vo. 1685. Printed in a collection of his poems.

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UDAL, NICHOLAS. This author is, by Leland, styled Odovallus. He was born in Hampshire, and was admitted scholar of Corpus Christi College, Oxford, the 18th of June 1520, at about the age of fourteen. He then took the degree of bachelor of arts, and became probationer fellow the 3d of Sept. 1524; but lost the degree of master soon afterwards, on account of his inclination to the tenets of Luther. He then obtained the mastership of Eton school, and, in the performance of his duty there, behaved, according to the account of Thomas Tusser, with great severity. He proceeded in arts in 1534, but in 1541 was near losing his place, being suspected of some concern in a robbery of plate belonging to the college, with two of his scholars. For this fact he was examined by the king's council, but we do not

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know the result of their inquiries. The charge probably was discovered to be ill-grounded. He afterwards was servant to Queen Catharine Parr, and, in the beginning of Edward VI.'s time, was promoted to a canonry at Windsor. Wood says he wrote several comedies, and Bale mentions *The Tragedy of Popery*. See in Vol. III. p. 438,

De Papatu. Trag.

A specimen, however, of his abilities in this way, may be seen in a long quotation from a rhyming interlude by him, printed in *Wilson's Art of Logicke*, 1587.

Mr. Nichols mentions a play of his, as being acted at Cambridge, before the Queen, called

Ezekias. 1564. N. P.

UNDERWOOD, T. was author of *The Country Wake.* F. 8vo. 1782.

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VALENTIA, GEORGE, LORD VISCOUNT, eldest son of Arthur Annesley, Earl of Mountnorris, born November 1769, we are told, has written a tragedy, "full of beauty" and sublimity, but more calculated for the closet than for the "present stage." His Lordship was a pupil of Dr. Butt's; and a few years since visited India, &c. in pursuit of political, geographical, and botanical knowledge, to gratify his curiosity, and enrich his mind; and published the result, in 3 vols. 4to. 1809,

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under the title of *Voyages and Travels to India, Ceylon, the Red Sea, Abyssinia, and Egypt, in the Years 1802—1806.* The title of his Lordship's tragedy we have not heard mentioned.

VALPY, RICHARD, D. D. and F.A.S. This gentleman is master of a very eminent classical seminary for youth, at Reading, in Berkshire; in which he has laboured many years, with indefatigable diligence and distinguished success. He has published *Sermons, preached on public Occasions, with Notes, and an Ap-*

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pendix on various critical, historical, and political Subjects; *An Address from a Clergyman to his Parishioners*; *Elements of the Latin Language*, or, *An Introduction to the Latin Grammar, in a new, easy, and concise Method* (by the use of which, he says, his scholars made as great a progress in three months, as they usually did before in six); and other helps to learning. But we are to view Dr. V. as a dramatist chiefly; in which character he has altered several of Shakespeare's plays, to adapt them to a classical theatre, where nothing should be suffered to raise a blush on the cheek of youth. In these plays he has introduced new speeches, and new scenes; but has preserved the diction of Shakespeare, wherever he could do it in conformity with his plan.

His productions of this kind are:

1. *The Roses*; or, *King Henry VI.* Hist. Play. 8vo. 1795.
2. *King John.* Tr. 8vo. 1800.
3. *The Second Part of King Henry IV.* 8vo. 1801.
4. *The Merchant of Venice.* C. 8vo. 1802.

All of which were performed by Dr. Valpy's scholars, for the benefit of some public charity, or for the widows and orphans of the brave defenders of their country.

Of these, *King John* was also performed at Covent Garden, in 1803, for the benefit of Mrs. Litchfield, by the author's permission, and repeated for other benefits in the same season. Some speeches introduced into it made so strong an impression on the feelings of an English audience, on the renewal of the war, that the play was acted in almost every town in Great Britain and Ireland. The histrionic characters of Messrs.

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Cooke, H. Johnston, and Mrs. Litchfield, received an accession by their spirited and affecting representations of John, Falconbridge, and Lady Constance. It was intended to have been brought out in a magnificent style at Covent Garden, at the opening of the next season; but Mr. Kemble, being appointed manager, resumed his character of King John in the original play.

VANBRUGH, SIR JOHN, was descended from an ancient family in Cheshire, which came originally from France; though, by his name, he should appear to be of Dutch extraction. He was born about the middle of the reign of Charles II. and became eminent for poetry and skill in architecture; to both of which he discovered an early propension. He had a most ready wit, and was particularly turned for dramatic productions. His first comedy, called *The Relapse*, or, *Virtue in Danger*, was acted with great applause, in the year 1697, which encouraged him to proceed in the same track. The reputation which he gained by his comedies was rewarded with greater advantages than usually arise from the profits of writing for the stage. He was appointed Clarencieux king at arms; a place, which he some time held, and at last disposed of. In August 1716 he was appointed surveyor of the works at Greenwich Hospital: he was likewise made comptroller-general of His Majesty's works, and surveyor of the gardens and waters. But we are rather to ascribe these preferments to his skill in architecture, than to his dramatic writings. Several noble structures were raised under his direction, at Blenheim, in Oxfordshire, Claremont, in Surrey, and

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the Opera House, in the Haymarket. In some part of Sir John's life, for we cannot ascertain the time, he went over to France; where, his taste for architecture exciting him to view the fortifications of the country, he was one day observed by an engineer, whose information caused him to be secured by authority, and sent to the Bastile; but he was soon set at liberty. He died of a quinsey, at his house in Whitehall, in 1726. Vanbrugh was the contemporary and friend of Mr. Congreve. These two comic writers gave new life to the English stage, and restored it to reputation, when it had, in reality, been sinking for some time. It would, however, have been more to their credit, if, while they exerted their wit upon this occasion, they had preserved it pure and unmixed with that obscenity and licentiousness which, while it pleased, tended to corrupt the audience. When Mr. Collier attacked the immorality and profaneness of the stage, in the year 1698, these two writers were his principal objects.

Sir John's dramatic pieces are,

1. *The Relapse*; or, *Virtue in Danger*. Com. 4to. 1697.

2. *The Provok'd Wife*. C. 4to. 1697.

3. *Esop*. Com. in Two Parts. 4to. 1697.

4. *The Pilgrim*. C. 4to. 1700.

5. *The False Friend*. Com. 4to. 1702.

6. *The Confederacy*. Com. 4to. 1705.

7. *The Mistake*. C. 4to. 1706.

8. *The Cuckold in Conceit*. C. 1706. N. P.

9. *The Country House*. Farce. 12mo. [1715.]

10. *A Journey to London*. C. Left unfinished, 8vo. 1728.

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Whincop ascribes to him,

11. *'Squire Trelooby*. C. 8vo. 1734.

VANDERSTOP, CORNELIUS, published

The Gentle Shepherd. C. altered. 8vo. 1777.

VAUGHAN, THOMAS. This gentleman was the son of one who acquired a genteel fortune by the practice of the law, for which profession our present author is said to have been intended. His partiality for theatrical amusements, and his warm solicitude for the success and happiness of those who made the stage the object of their pursuit, condemned him to the toil, and often to the hardship, of many applications for the exertion of his influence. When patronage becomes extensive, it must frequently be unsuccessful; and disappointment will be apt to forget what is due to the inclination, when it is found that the power is wanting. Such instances did occur to Mr. Vaughan in the course of his many endeavours; but his philanthropy withstood both the shocks of ingratitude and the shafts of ridicule. It is said, but we know not with how much truth, that this gentleman stood as the original for the portrait of Dangle in *The Critic*. He obtained the appointment of clerk to the commission of the peace for the city of Westminster; and when first the rage for military associations took place, became captain of a company in the Westminster volunteers. A literary dispute arose between him and the late Mr. Colman, who then brought out a periodical paper under the title of *The Genius*. This dispute was conducted with more virulence than ingenuity; and it was at this time that Mr. Colman distinguish-

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ed him by the name of *Dapper*. He wrote a series of essays in *The Morning Post*, on the Richmond Theatre; and, through his acquaintance with Mr. Sheridan, has been a great friend to candidates for the sock and buskin. He produced the following pieces:

1. *Love's Metamorphoses*. F. 1776. N. P.

2. *The Hotel*. F. 8vo. 1776.

3. *Love's Vagaries*. D. P. 8vo. 1791.

To this gentleman were also ascribed,

4. *Deception*. Com. 1784. N. P. and a novel, called *Fashionable Follies*.

VERGERIUS, PAUL, translated from the German a play, called *The Royal Cuckold*; or, *Great Bastard*. Tragi-Com. 4to. 1693.

VICTOR, BENJAMIN. This gentleman rose to the dignity of Irish laureat, from an outset in life which should seem to have promised him no such advancement. He was brought up a peruke-maker, or rather a barber; but quitted that inglorious and starving profession, to engage in the sale of Norwich stuffs. From this second effort he likewise derived but inconsiderable gains; and, what he thought a still more mortifying circumstance, the memory of his original trade was occasionally unpropitious to his third and most hazardous undertaking, that of dramatic poetry. When he offered one of his plays to Mr. Rich (a man apt to treasure up sarcastic images to assist him in keeping writers for the stage at a distance), poor Ben received the usual laconic answer, that his piece *would not do*. The bard, however, desiring to be furnished with more particular reasons for this unfavourable determination, was dismissed by the manager

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with the following short remark—

“Mr. there is too much *horse-hair* in your tragedy.” Our author then became under-manager at Smock Alley, Dublin. At last, after having produced many literary commodities which were chiefly returned upon his hands, he accepted the treasurer-ship of Drury Lane Theatre, a post in which he acquitted himself with the most scrupulous exactness and fidelity. During this period he collected his works in three volumes 8vo. and published them by subscription, omitting only his pamphlet entitled *The Widow of the Wood* (a narrative which in its time had afforded no small gratification to malignant curiosity), and his *History of the Stage*. This gentleman's singularities (for some he had) were of quite an innocent nature. He regarded the proper arrangement of a playhouse as the greatest and most important task proposed to human abilities. He was therefore solemnly and tediously circumstantial in his accounts of entrances and exits P. S. and O. P.; described to an inch the height of every plume, and the length of every train, he had seen upon the stage; and dwelt much on the advantages received by many authors, as well as actors, from his experience and his admonitions. He likewise contrived to prolong these his narratives by repeated summonses to attention, such as “Sir, sir, sir; observe, “observe, observe;” and was the most faithful chronologer of a jest, a riot, or any other incident attending the representation of a new play; always beginning his story in nearly the following words:—“I remember, once in the year “1735, when *I* was at the head “of a merry party in the pit—”

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The disgusting pronoun *I* being also too lavishly employed in his *History of the Stage*, our late satirist, Mr. Churchill, observed that *Victor ego* should have been its motto. Mr. Victor died Dec. 3, 1778, at an advanced age, and without previous sickness or pain, at his lodgings in Charles Street, Covent Garden. He was author of the dramatic pieces now to be enumerated.

1. *The Two Gentlemen of Verona*. C. Altered. 8vo. 1763.

2. *Altamira*. T. 8vo. 1776.

3. *The Fatal Error*. T. 8vo. 1776.

4. *The Fortunate Peasant; or, Nature will prevail*. C. 8vo. 1776.

5. *The Sacrifice; or, Cupid's Vagaries*. Masque. 8vo. 1776.

To Mr. Victor also Chetwood ascribes a farce, altered from Beaumont and Fletcher, and called,

6. *The Mock Pilgrim*. N. P. but we know of no such piece; and if Victor had compiled such a one, we do not think that he had self-denial enough to forego the reputation of it.

VILLIERS, GEORGE, DUKE OF BUCKINGHAM. This ingenious and witty nobleman, whose mingled character rendered him at once the ornament and disgrace, the envy and ridicule, of the court he lived in, was son to that famous statesman and favourite of King Charles I. who lost his life by the hands of Lieutenant Felton. Our author was born at Wallingford House, in the parish of St. Martin in the Fields, on the 30th of January 1627, which being but the year before the fatal catastrophe of his father's death, the young Duke was left a perfect infant; a circumstance which is frequently prejudicial to the morals of men born to high rank and

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affluence of fortune. The early parts of his education he received from various domestic tutors, after which he was sent to the university of Cambridge, where having completed a course of studies, he, with his brother Lord Francis, went abroad, under the care of one Mr. Aylesbury. Upon his return, which was not till after the breaking out of the civil wars, the King being at Oxford, his Grace repaired thither, was presented to His Majesty, and entered of Christ Church College. Upon the decline of the King's cause, he attended Prince Charles into Scotland, and was with him at the battle of Worcester, in 1651; after which, making his escape beyond sea, he again joined him, and was soon after, as a reward for this attachment, made knight of the garter.

Desirous, however, of retrieving his affairs, he came privately to England; and, in 1657, married Mary, the daughter and sole heiress of Thomas Lord Fairfax, through whose interest he recovered the greater part of the estate he had lost, and the assurance of succeeding to an accumulation of wealth in the right of his wife.

We do not find, however, that this step lost him the royal favour; for, after the Restoration, at which time he is said to have possessed an estate of twenty thousand pounds per annum, he was made one of the lords of the bedchamber, called to the privy council, and appointed lord lieutenant of Yorkshire, and master of the horse. All these high offices, however, he lost again in the year 1666. For having been refused the post of president of the North, he became disaffected to the King, and it was discovered that he had car-

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ried on a secret correspondence by letters and other transactions with one Dr. Heydon (a man of no kind of consequence, but well fitted to be made the implement of any kind of business) tending to raise mutinies among His Majesty's forces, particularly in the navy, to stir up sedition among the people, and even to engage persons in a conspiracy for the seizing the Tower of London. Nay, to such base lengths had he proceeded, as even to have given money to villains to put on jackets, and, personating seamen, to go about the country begging, and exclaiming for want of pay, while the people, oppressed with taxes, were cheated of their money by the great officers of the crown. Matters were ripe for execution, and an insurrection, at the head of which the Duke was openly to have appeared, on the very eve of breaking out, when it was discovered by means of some agents whom Heydon had employed to carry letters to the Duke. The detection of this affair so exasperated the King, who knew Buckingham to be capable of the blackest designs, that he immediately ordered him to be seized; but the Duke finding means, having defended his house for some time by force, to make his escape, His Majesty struck him out of all his commissions, and issued forth a proclamation, requiring his surrender by a certain day.

This storm, however, did not long hang over his head; for on his making an humble submission, King Charles, who was far from being of an implacable temper, took him again into favour, and the very next year restored him both to the privy council and bedchamber. But the Duke's dis-

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position for intrigue and machination could not long lie idle; for having conceived a resentment against the Duke of Ormond, for having acted with some severity against him in regard to the last-mentioned affair, he, in 1670, was supposed to be concerned in an attempt made on that nobleman's life, by the same Blood who afterwards endeavoured to steal the crown. Their design was to have conveyed the Duke to Tyburn, and there have hanged him; and so far did they proceed towards the putting it in execution, that Blood and his son had actually forced the Duke out of his coach in St. James's Street, and carried him away beyond Devonshire House, Piccadilly, before he was rescued from them.

That there must have been the strongest reasons for suspecting the Duke of Buckingham of having been a party in this villanous project, is apparent from a story Mr. Carte relates from the best authority in his Life of the Duke of Ormond, of the public resentment and open menaces thrown out to the Duke on the occasion, by the Earl of Ossory, the Duke of Ormond's son, even in the presence of the King himself. But as Charles II. like most other men, was more sensible of injuries done to himself than others, it does not appear, that this transaction hurt the Duke's interest at court; for, in 1671, he was installed chancellor of the university of Cambridge, and sent ambassador to France, where he was very nobly entertained by Lewis XIV. and presented by that monarch at his departure with a sword and belt set with jewels, to the value of forty thousand pistoles; and the next year he was employed in a second

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embassy to that King at Utrecht. However, in June 1674, he resigned the chancellorship of Cambridge, and about the same time became a zealous partisan and favourer of the Nonconformists. On the 16th of February 1676, his Grace, with the Earls of Salisbury and Shaftesbury, and Lord Wharton, were committed to the Tower by order of the House of Lords, for a contempt, in refusing to retract the purport of a speech which the Duke had made concerning a dissolution of the Parliament.

But upon a petition to the King, he was discharged thence in May following. In 1680, having sold Wallingford House, in the Strand, he purchased a house at Dowgate, and resided there, joining with the Earl of Shaftesbury in all the violences of opposition. About the time of King Charles's death, he fell into an ill state of health, and went into the country to his own manor of Helmesley, in Yorkshire, where he generally passed his time in hunting and entertaining his friends. This he continued until a fortnight before his death, an event which happened at a tenant's house, at Kirkby Moorside, April 16, 1688, after three days illness, of an ague and fever, arising from a cold which he caught by sitting on the ground after fox-hunting. The day before his death, he sent to his old servant, Mr. Brian Fairfax, to provide him a bed at his house, at Bishop Hill, in Yorkshire; but the next morning the same man returned with the news that his life was despaired of. Mr. Fairfax immediately went post to him, but found him speechless. The Earl of Arran, son to Duke Hamilton, was with him, who hearing he was sick had visited him in his way

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to Scotland. When Mr. Fairfax came, the Duke knew him, looked earnestly at him, but could not speak. Mr. Fairfax asked a gentleman there present, a justice of peace, and a worthy discreet man in the neighbourhood, what he had said or done before he became speechless; who told him, that some questions had been asked him about his estate, to which he gave no answer. Then he was admonished of the danger he was in, which he seemed not to apprehend; he was asked if he would have the minister of the parish sent for to pray with him; to which he gave no answer. This occasioned another question to be proposed, if he would have a Popish priest; but he replied with great vehemence, No, no! repeating the words, he would have nothing to do with them. The same gentleman then asked him again if he would have the minister sent for, and he calmly said, *Yes, pray send for him.* The minister accordingly came, and did the office enjoined by the church, the Duke devoutly attending it, and receiving the sacrament. In about an hour after he became speechless, and died on the same night. His body was buried in Westminster Abbey.

As to his personal character, it is impossible to say any thing in its vindication; for though his severest enemies acknowledge him to have possessed great vivacity and a quickness of parts peculiarly adapted to the purposes of ridicule, yet his warmest advocates have never attributed to him a single virtue. His generosity was profuseness, his wit malevolence, the gratification of his passions his sole aim through life; his very talents caprice, and even his gal-

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lantry the mere love of pleasure. But it is impossible to draw his character with equal beauty, or with more justice than in that given of him by Dryden, in his *Absalom and Achitophel*, under the name of *Zimri*, which is too well known to authorize our inserting it here, and to which therefore we shall refer our readers.

How greatly is it to be lamented, that such abilities should have been so shamefully misapplied! For, to sum up his character at once, if he appears inferior to his father as a statesman, he was certainly superior to him as a wit, and wanted only application and steadiness to have made as conspicuous a figure in the senate and the cabinet as he did in the drawing-room. But his love of pleasure was so immoderate, and his eagerness in the pursuit of it so ungovernable, that they were perpetual bars against the execution of even any plan he might have formed solid or praiseworthy. In consequence of which, with the possession of a fortune that might have enabled him to render himself an object of almost adoration, we do not find him on record for any one deservedly generous action. As he had lived a profligate, he died a beggar; and as he had raised no friend in his life, he found none to lament him at his death.

As a writer, however, he stands in a quite different point of view. There we see the wit, and forget the libertine. His poems, which indeed are not very numerous, are capital in their kind; but what will immortalize his memory while our language shall be understood, or true wit relished, is his celebrated play of,

1. *The Rehearsal*. C. 4to. 1672.
A comedy, which is so perfect

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a master-piece in its way, and so truly an original, that notwithstanding its prodigious success, even the task of imitation, which most kinds of excellence have excited inferior geniuses to undertake, has appeared as too arduous to be attempted with regard to this, which through a century and half still stands alone, notwithstanding that the very plays it was written expressly to ridicule, are forgotten, and the taste it was meant to expose, totally exploded; and although many other pieces as absurd, and a taste as depraved, have since at times sprung up, which might have afforded ample materials in the hands of an equal artificer.

There is also another play published under the Duke's name, called,

2. *The Chances*. C. 4to. 1682.

This, however, is no more than a professed alteration of the comedy of the same name, written by Beaumont and Fletcher.

3. *The Battle of Sedgemoor*. F. 8vo. 1707; 1714.

There is also imputed to him, but unjustly, a slight alteration from the *Philaster* of Beaumont and Fletcher, called,

4. *Restoration*. T. C. 8vo. 1714.

A complete edition of this author's works was published in 2 vols. 8vo. 1775, by T. Evans, in the Strand.

VILLIERS, J. C. was author of *Chaubert*. T. Dr. 8vo. 1789; and of *A Tour through Part of France*, 8vo. 1789.

VINCENT, THOMAS, a fellow of Trinity College, Cambridge, who wrote a Latin play, called

Paria. 1627; 8vo. 1648.

VONE, WILLIAM, wrote

Love's Systems. P. 1807. N. P.

W.

W A G

W. J. These initials are prefixed to

The Valiant Scot. P. 4to. 1637.

And also to

The Deceit; or, The Old Fox outwitted. Past. F. 8vo. 1743.

Which was much enlarged, by the author, and published, 8vo. 1750, by the title of

The Country Wedding; or, Love in a Dale.

W. L. We find these initials attached to

Orgula. T. 4to. 1658.

W. M. These initials are prefixed to

The Marriage Broker. C. 12mo. 1662.

W. R. These two letters stand before a kind of droll or farce, played at Bartholomew and Southwark fairs, and published in King Charles II.'s time, entitled

The Coronation of Queen Elizabeth. 4to. 1680.

These letters are also affixed to two pieces, entitled,

1. *The Three Ladies of London.* Com. 1584; 1592.

2. *The Three Lords and Three Ladies of London.* Moral. 4to. B. L. 1590.

Qy. May not R. W. mean either Robert Wilson, or Robert Wever, who wrote plays at that time?—See BUCKE, PAUL.

WADESON, ANTONY, wrote

The Earl of Gloster. Play. 1601.

N. P.

WAGER, LEWIS, wrote one piece, called

Marie Magdalene, her Life and Repentaunce. Enterlude. 4to. 1567.

WAGER, W. Of this author no particulars are known. He

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lived in the reign of Queen Elizabeth, and wrote,

1. *The longer thou livest, the more Foole thou art.* C. 4to. B. L. N. D.

2. *'Tis good sleeping in a whole Skin.* Com. Destroyed by Mr. Warburton's servant.

WAINWRIGHT, DR. wrote

The Fall of Egypt. Orat. 1801.

WAKER, JOSEPH, wrote

Love in a Cottage. Past. 8vo. 1785.

WALDRON, FRANCIS GODOLPHIN, an actor of very useful, rather than splendid, talents. He belonged to Drury Lane Theatre in the time of Mr. Garrick, by whom he was appointed to take the management of the theatrical fund. He was for a while manager at Windsor, Richmond, and other provincial theatres; and at one time carried on the business of a bookseller; for some years he prompted at Mr. Colman's theatre; from which post, indeed, we did not miss him till three or four seasons ago. Mr. Waldron is somewhat advanced in years, and has probably thought it time to retire into private life. In the dramatic line, he is possessed of extensive knowledge, and has not been inactive as an author; as may witness the following pieces:

1. *The Maid of Kent.* C. 1773. Printed in 8vo. 1778.

2. *The Contrast.* F. 1775. N. P.

3. *The Richmond Heiress.* C. Altered from D'Urfey. 1777. N. P.

4. *Imitation.* C. 1783. N. P.

5. *Sad Shepherd* (of Ben Jonson) completed. 8vo. 1783.

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6. *The King in the Country*. D. P. 8vo. 1784.

7. *Heigho for a Husband!* C. 8vo. 1794.

8. *Prodigal*. Dram. Piece. 8vo. 1794.

9. *Love and Madness*. D. T. 1795. N. P.

10. *'Tis a Wise Child knows its own Father*. C. 1795. N. P.

11. *Virgin Queen*. Dr. 8vo. 1797.

12. *Man with Two Wives*. D. F. 1798. N. P.

13. *Miller's Maid*. C. O. 1804. N. P.

WALKER, MAYNARD CHAMBERLAIN, a Barrister of Dublin, wrote

The Benevolent Man. C. 1771. N. P.

WALKER, T. Gent. was the author of one play, called

The Wit of a Woman. C. 4to. 1705.

WALKER, THOMAS (familiarily called *Tom Walker*), was the son of Francis Walker, of the parish of St. Anne, Soho, and was born in the year 1698. He was bred under a Mr. Medow, who kept a private academy near his father's house. Having an early inclination for the stage, he made his theatrical essay in a Mr. Shepherd's company, where he was first found out by Mr. Booth, acting the part of Paris, in the droll of *The Siege of Troy*; who saw in him such an early promise of talent, that he recommended him to the manager of Drury Lane, where he made his first appearance as Lorenzo, in Lord Lansdowne's *Jew of Venice*, about 1716. His performance of Charles, in *The Nonjuror*, the succeeding season, established his fame, and he was then engaged by Mr. Rich for the new theatre in Lincoln's Inn Fields. Here

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an accident brought him forward in the character of Captain Macheath, which was intended for Mr. Quin; but Tom having been heard humming one of the songs behind the scenes, at the second rehearsal, the part was immediately transferred to him, and which, fortunately for himself, the manager, and the author, he undertook (Peachum, Mr. Hippisley; Lockit, Mr. Hall; and Polly, Miss Fenton); and the applause which he met with was so great, that it was said, Booth found him a *hero*, and Gay dubbed him a *highwayman*. But this great success checked his progress as a general actor; for his company now was so eagerly courted by the dissipated young men of fashion, that he was scarcely ever sober, and was frequently under the necessity of eating sandwiches (or, as they were then called, anchovy toasts) behind the scenes, to alleviate the fumes of the liquor. He was not, however, without his hours of study and retirement; for, a few years after his performance of Captain Macheath, he undertook to alter and compress two of Tom D'Urfey's plays (*Massaniello*, in two parts); for which purpose he shut himself up in the theatre to accomplish the task; and having reduced them into one piece, it was performed the following winter with some success. When he was discharged from Covent Garden, in 1743, which his repeated dissipation rendered indispensably necessary, he carried two pieces with him to Ireland, and prevailed upon the Dublin manager to bring out *The Fate of Villany*, under the title of *Love and Loyalty*. Novelty drew an audience the first night, and the second was given out for the author's benefit; but not being

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able to give the customary security for the expenses of the house, the managers would not suffer the doors of it to be opened. This disappointment he survived but three days, and died in great distress in Dublin, June 5, 1744. As an actor, he was allowed considerable merit: though no proficient in music, he supported his singing by so much expression of countenance and inimitable action, as rendered him in Macheath a great favourite with the public. He had from nature great advantages; a good person, good voice, and a manly countenance. In several parts of tragedy he was highly approved of, particularly Bajazet, Hotspur, and Falconbridge. Walker was likewise a pleasant actor in comedy as well as tragedy; as in Worthy, *Recruiting Officer*; Belmour, *Old Bachelor*; Harcourt, *Country Girl*, &c.

He brought two dramatic pieces on the stage (besides the alteration already mentioned), viz.

1. *The Quaker's Opera*. 8vo. 1728.
2. *The Fate of Villany*. Play. 8vo. 1730.

WALKER, WILLIAM, was born in the island of Barbadoes, where his father was a considerable planter. He was sent to England for education, and placed at Eton school. His first play was produced at the age of nineteen years, and he performed a part in it himself. It seems probable that he afterwards studied the law, and returned to his native country, as we find a person of both his names died attorney-general at Barbadoes the 14th of August 1726. He wrote,

1. *Victorious Love*. T. 4to. 1698.
2. *Marry, or do worse*. C. 4to. 1704.

WALLACE, JOHN. This gentleman is the son of John Wallace, Esq. of Golden Square. He went

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out to India some years ago as a writer, whence he has since returned with a competent fortune. He has published,

1. *Cælina*. Drama. 8vo. 1802.
2. *Merchant of Guadaloupe*. P. 8vo. 1802.

WALLACE, LADY, is, we believe, a native of Scotland, a daughter of Sir William Maxwell, Bart. and sister to the Dutchess of Gordon. She married Sir James Wallace, Knt. a captain in the navy; from whom, however, she obtained a divorce, by the laws of Scotland, on an allegation of ill treatment. We must suppose that the court which pronounced the sentence was satisfied with the truth of the case. It stands on record, however, that the lady herself could be carried above *concert* pitch; for, some time after, a woman, who had been recommended to her Ladyship from principles of humanity, and to whom she afforded an asylum at her house in St. James's Place, charged her with an assault before Mr. Bond, at the office in Bow Street. Her Ladyship, by the direction of the magistrate, compounded the matter; but was so angry, that she declared, whenever an opportunity offered, she would go to France, and reside there during the remainder of her days. Lady Wallace has written *A Letter to a Friend*, with a Poem called *The Ghost of Werter*, 4to. 1787; and the following dramatic pieces:

1. *Diamond Cut Diamond*. C. 8vo. 1787.
2. *The Ton*. C. 1787; 8vo. 1788.
3. *The Whim*. C. 8vo. 1795.
4. *Cortes*. Trag. N.P.

WALLER, EDMUND, was the son of Robert Waller, Esq. of Agmondesham, in Buckinghamshire, by Anne, the sister of the great Hamden, who distinguished

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himself so much in the beginning of the civil wars. He was born in 1605; and, his father dying when he was very young, the care of his education fell to his mother, who sent him to Eton school. He was afterwards transferred to King's College, in Cambridge, where he could not continue long; for at sixteen or seventeen years of age he was chosen into the last Parliament of King James I. and served as burgess for Agmondesham. He began to exercise his poetical talent so early as the year 1623, as appears from his verses "Upon the Danger His Majesty (being Prince) escaped in the Road of St. Andero;" for there Prince Charles, returning from Spain that year, had like to have been cast away. It was not, however, Mr. Waller's wit, his fine parts, or his poetry, that so much occasioned him to be first publicly known, as his carrying off the daughter and sole heiress of a rich citizen, against a rival, whose interest was espoused by the court. It is not known at what time he married his first lady; but he was a widower before he was five-and-twenty, when he began to have a passion for Sacharissa, which was a fictitious name for the Lady Dorothy Sidney, daughter to the Earl of Leicester, and afterwards wife to the Earl of Sunderland. He was now known at court, caressed by all who had any relish for wit and polite literature, and was one of the famous club, of which the Lord Falkland, Mr. Chillingworth, and other eminent men, were members. He was again returned burgess for Agmondesham in the Parliament which met in April 1640. An intermission of Parliaments having disgusted the nation, and raised jealousies against

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the designs of the court, which would be sure to discover themselves, whenever the King came to ask for a supply, Mr. Waller was one of the first who condemned the preceding measures. He showed himself in opposition to the court, and made a speech in the House on this occasion, from which we may gather some notion of his general principles in government; wherein, however, he afterwards proved very variable and inconstant. He opposed the court also in the Long Parliament, which met in November following, and was chosen to impeach Judge Crawley, which he did in a warm and eloquent speech, July the 6th, 1641. This speech was so highly applauded, that twenty thousand of them were sold in one day. In 1642 he was one of the commissioners appointed by the Parliament to present their propositions of peace to the King at Oxford. In 1643 he was deeply engaged in a design to reduce the city of London and the Tower to the service of the King, for which he was tried and condemned, together with Mr. Tomkyns, his brother-in-law, and Mr. Challoner. The two latter suffered death, but Mr. Waller obtained a reprieve; he was, however, sentenced to suffer a year's imprisonment, and to pay a fine of ten thousand pounds. After this, he became particularly attached to Oliver Cromwell, upon whom he wrote a very handsome panegyric. He also composed a noble poem on the death of that great man.

At the Restoration he was treated with much civility by Charles II. who always made him one of the party in his diversions at the Duke of Buckingham's and other places. He sat in several Par-

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liaments after the Restoration, continued in the full vigour of his genius to the end of his life, and his natural vivacity made his company agreeable to the last. He died of a dropsy, October the 1st, 1687, and was interred in the churchyard of Beaconsfield, where a monument is erected to his memory. He was looked upon as the most elegant and harmonious versifier of his time, and a great refiner of the English language. His dramatic pieces are,

1. *Pompey the Great*. T. 4to. 1664.

2. *The Maid's Tragedy*. Altered from Fletcher. 8vo. 1690.

WALLIS, DR. GEORGE, a physician, editor of Sydenham's *Works*, and of the third edition of Motherby's *Dictionary*, was born at York in 1740. Besides the above, he published several other medical treatises, particularly *The Art of preventing Diseases and restoring Health*. He was a poet also and a satirist. In 1773 he published, in 4to. *The Juveniliad*, a satire; and in 1774, *Perjury*, a poem. During his residence at York, he brought on the stage there two dramatic pieces, viz.

1. *The Mercantile Lovers*. Dr. Sat. 8vo. 1775.

2. *Alexander and Statira*. Mock Trag.

He died in Red Lion Square, London, Jan. 30, 1802.

WALPOLE, HORACE, EARL OF ORFORD, was the youngest son of the celebrated minister Sir Robert Walpole, afterwards Earl of Orford, by his first wife Catherine Shorter; and was born about the year 1717. He received the early part of his education at Eton, which he finished at King's College, Cambridge. At Eton he became intimately acquainted with

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our late poet Mr. Gray, with whom, in the years 1739, 1740, and 1741, he made the tour of France and Italy. He was chosen member for Callington in Cornwall, in the Parliament which met on June 25, 1741; for Castle Rising, in Norfolk, in 1747; and for King's Lynn in 1754 and 1761, at the end of which session he declined all further parliamentary business. He was Usher of His Majesty's Exchequer, Comptroller of the Pipe, and Clerk of the Estreats in the Exchequer; all which posts he held till his death, which happened March 2, 1797. He was author of numerous publications; the most distinguished of which are, *A Catalogue of Royal and Noble Authors*, 1758; *Anecdotes of Painting in England*, 1762; and *A Catalogue of Engravers of England*, 1763. His Lordship's Works have been collected and published in 5 vols. 4to. 1798; including,

1. *The Mysterious Mother*. T. first printed at his own private press at Strawberry Hill, 8vo. 1768.

2. *Nature will prevail*. Dram. Prov. 1778.

He has been supposed by some to have been the author of,

3. *The Fashionable Friends*. C. 8vo. 1802.

but there is no other foundation for the conjecture, than that the piece was found among his papers after his decease.

WALWYN, B. This gentleman was born in Worcestershire in 1750. His father was a leather-seller in the Borough, and he himself was bred to the same profession; but was much addicted to study at every hour that he could steal from business. Having, however, married a lady with two thousand pounds, he went into business for

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himself in a wholesale warehouse in Watling Street. In this undertaking he suffered innumerable losses, and was employed by his father to transact business for him in Ireland. He here bought and fitted out a sloop, and in his first voyage was wrecked, and thrown a stranger and an outcast on the northern shore of Ireland. On his arrival in London, he found himself destitute of any other dependence, for the support of his wife and family, than an annuity of forty pounds. In this predicament he commenced author, and was engaged as one of the critics in Dr. Kenrick's *London Review*. He has also written a variety of essays in the public prints; *London*, a satire, about 1781; and two dramatic pieces, viz.

1. *Chit Chat*. Int. 8vo. 1781.
2. *Matrimonial Breakfast*. 8vo. N. D.

WANDESFORD, OSBORNE SYDNEY. Of this author we can learn nothing. He produced one play, called

Fatal Love; or, *The Degenerate Brother*. T. 8vo. 1730.

WAPUL, GEORGE, wrote one play, called

Tide tarrieth for no Man. C. B. L. 4to. 1576.

WARBOYS, THOMAS. This gentleman was brought up in the counting-house of Sir Robert Ladbrooke, and was contemporary there with the celebrated Mr. Powell. Imbibing the same fondness for theatrical amusements, he determined to try his abilities as an actor, and made his appearance at Covent Garden theatre in the year 1770, in the character of Posthumus. His success in this attempt was very small; and he had the prudence to relinquish a profession in which he was not qualified

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to excel. He wrote two dramatic pieces, viz.

1. *The Preceptor*. Com.
 2. *The Rival Lovers*. F.
- both printed in 8vo. 1777.

WARD, EDWARD (familiarly called *Ned Ward*), was a man of low extraction, born in Oxfordshire about the year 1667, and almost destitute of education. He was an imitator of the famous Butler, and wrote several burlesque poems, in which he aimed at the same kind of humour which has so remarkably distinguished *Hudibras*. "Of late years," says Mr. Jacob, "he has kept a public-house in the city, but in a genteel way." Ward was, in his own droll manner, a violent antagonist to the Whigs, and, in consequence of this, drew to his house such people as had a mind to indulge their spleen against the Government. He was thought to be a man of strong natural parts, and possessed a very agreeable pleasantness of temper. Ward was much affronted when he read Mr. Jacob's account, in which he mentions his keeping a public-house in the city; and, in a book, called *Apollo's Maggot*, declared this account to be a great falsity; protesting, that his public-house was not in the city, but in Moorfields! Oldys says, he lived a while in Gray's Inn, and for some years latterly kept a public-house in Moorfields, then in Clerkenwell, and lastly a punch-house in Fulwood's Rents, within one door of Gray's Inn, where he would entertain any company, who invited him, with many stories and adventures of the poets and authors that he had acquaintance with. In this situation he died June 20, 1731, and was buried the 27th of the same month in St. Pancras churchyard, with

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one mourning coach for his wife and daughter to attend his hearse, as himself had directed in his poetical will, which was written by him June 24, 1725. This will was printed in Appleby's *Journal*, Sept. 28, 1731. Ward is most distinguished by his well-known *London Spy*; but he wrote also,

1. *The Humours of a Coffee-house*. Com. as it is daily acted at most of the Coffee-houses in London. 8vo. 1709.

2. *The Prisoners' Opera*. 8vo. 1730.

besides the following, which scarcely deserve the appellation of dramatic pieces :

3. *Honesty in Distress*. T. 8vo. 1705.

4. *A Musical Entertainment*. 8vo. 1718.

5. *The Dancing Devils*. F. 8vo. 1724.

WARD, HENRY, a comedian in the York company, who published,

1. *The Happy Lovers*; or, *The Beau metamorphosed*. Op. 8vo. 1736.

2. *The Petticoat Plotter*; or, *More Ways than one for a Wife*. Farce.

3. *The Widow's Wish*; or, *An Equipage of Lovers*. F.

4. *The Vintner Trick'd*. F. 8vo. N. D.

All these were printed together in 8vo. 1746.

WARD, W. was author of,

1. *The Gentle Shepherd*. Past. Com. 8vo. 1785.

2. *The Billet Master*. 8vo. 1787.

WARDE, WILLIAM, was a school-master at Beverly, in Yorkshire. He published several pieces on grammar and on husbandry, and one dramatic performance, called

The Prologue, Interludes, and Epilogue to the Heautontimoroumenos of Terence, acted at Beverly

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School, Christmas 1756. Folio, 1757.

WARNER, RICHARD. This worthy man was the son of a banker, who is somewhere mentioned by Addison or Steele, as having always worn black leather garters buckled under the knee, a custom most religiously observed by our author, who in no other instance affected singularity. He was possessed of a genteel fortune, and resided in an ancient family-seat, with an extensive garden belonging to it, on Woodford Green, in Essex. He was esteemed to be a sound scholar, and a botanist of no common skill and experience. He published an ingenious tract, entitled, *Plantæ Woodfordienses*, 8vo. and *A Letter to David Garrick, Esq. concerning a Glossary to the Plays of Shakspeare*, &c. 8vo. 1768. Indeed, he had been long making collections for a new edition of that author; but on Mr. Steevens's advertisement of his design to engage in the same task on a different plan, he desisted from the pursuit of his own. In his youth he had been remarkably fond of dancing; nor till his rage for that diversion subsided, did he convert the largest room in his house into a library. To the last hour of his life, however, he was employed on the *Glossary* already mentioned, which, since the appearance of our great dramatic writer's plays, in ten vols. 8vo. 1778, may be regarded as a work of supererogation. At his death, which happened on the 11th of April 1775, he bequeathed all his valuable books to Wadham College, Oxford, where he received his education; and, if we are not misinformed, he left to the same society a small annual stipend to maintain a botanical lecture. He takes his place in this

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work as the translator of all such comedies of Plautus as the late Mr. Thornton did not live to finish, viz.

1. *The Captives.*
2. *The Twin Brothers.*
3. *The Discovery.*
4. *The Apparition.*
5. *The Cheat.*
6. *Conjugal Fidelity.*
7. *The Casket.*
8. *The Parasite.*
9. *The Churl.*
10. *The Carthaginian.*
11. *The Courtizans.*
12. *The Persian.*
13. *The Ass-Dealer.*
14. *The Lots.*

WARNER, WILLIAM, was, according to Wood, a Warwickshire man, and educated at Magdalen Hall, Oxford. In the latter part of his life he is said to have been retained in the service of Henry Cary, Lord Hunsdon, in whose neighbourhood at Amwell he died. The following account of his death is extracted from the parish register of that place: "1608-9, Master William Warner, a man of good yeares and of honest reputation; by his profession an atturnye at the Common Plese, author of *Albion's England*; dying suddenly in the nyght in his bedde, without any former complaynt or sicknesse, on Thursday nyght, beinge the 9th daye of March, and was buried the Saturday following, and lyeth in the church at the upper end, under the stone of Gwalter Slades." Mrs. Cooper says, he was only unhappy in the choice of his subject and measure of his verse. "His poem (*Albion's England*) is an epitome of the British history, and written with great learning, sense, and spirit. In some places fine to an extra-

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ordinary degree, as I think will eminently appear in the ensuing episode (of *Argentile and Curan*, printed also in Percy's *Reliques*, vol. ii. p. 238); a tale full of beautiful incidents, in the romantic taste, extremely affecting, rich in ornament, wonderfully various in style, and, in short, one of the most beautiful pastorals I ever met with."— [*Muses' Library*, 8vo. 1738.] "To his merit (says Dr. Percy) nothing can be objected, unless, perhaps, an affected quaintness in some of his expressions, and an indelicacy in some of his pastoral images."

He was also the author of *Syrinx*; or, *A seaven-told Historie, handled with Varietie of pleasant and profitable, both commical and tragicall, Argument*; 4to. 1597: and is supposed to be the translator of

Menæchmi. C. 4to. 1595.

WARREN, MRS. M. This lady is an American, and author of the two following plays, printed in a collection of *Poems, dramatic and miscellaneous*, at Boston, 12mo. 1790:

1. *The Sack of Rome*. T.
2. *The Ladies of Castile*. T.

WARWICK, THE REV. THOMAS, LL. B. To this person we have heard ascribed

Edwy. D. P. 8vo. 1784.

WASE, CHRISTOPHER. This gentleman was educated at Eton, and in 1645 succeeded to King's College, Cambridge, where he took the degree of bachelor of arts; but afterwards removed to Oxford, and was appointed superior bedel in law. He was some time master of Tunbridge school, and translated several books from the Greek and Latin. He also compiled some school-books, and died about the

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year 1690. He translated from Sophocles

Electra. T. 8vo. 1649.

WATKINS, WILLIAM, wrote
The Fall of Carthage. T. 8vo. 1802.

WATSON, GEORGE, a barrister, wrote

England Preserved. H.P. 8vo. 1795.

and afterwards obtained, we think, some legal preferment in India.

WATSON, JOHN, was born at Bengeworth, in the county of Worcester. In the year 1559 he was made master of the hospital of St. Cross. He was also prebendary, dean, and at last bishop of Winchester. He was consecrated September 18, 1580, and died the 23d of January 1583, at the age of 63 years. Meres speaks of the play by our author, after mentioned, as able to abide the test of Aristotle's precepts and Euripides's examples. From a passage in Ascham's *Scolemaster* it appears to have been written in Latin, and not published. It was called

Absalon. T.

WATSON, WILLIAM, was author of

Granby enticed from Elysium. C. O. 8vo. N. D. [about 1782.]

WAYER, WILLIAM, was the reputed author of,

1. *Tome Tylere and his Wife*. Int. 4to. 1598; 4to. 1661.

2. *The Tryall of Chevalry*. 4to. 1605.

WEAVER, JOHN. This person was a celebrated dancing-master, who made his chief residence at Shrewsbury. He differed from most of his profession, not altogether depending upon his *heels*. He wrote, or invented, several pieces, called dramatic pantomimes:

1. *The Loves of Mars and Venus*. 8vo. 1717.

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2. *Orpheus and Euridice*. D. E. 8vo. 1718.

3. *Perseus and Andromeda*. 8vo. 1728.

4. *The Judgment of Paris*. 1732.

He also wrote several judicious books, which show that a *head* was not wanting to his *heels*, viz.

A History of the Mimes and Pantomimes of the Ancients.

The Art of Dancing, with a Treatise on Action and Gesture.

He was the first restorer of pantomimes, after the ancient manner, without speaking.

WEBSTER, JOHN, was clerk of St. Andrew, Holborn, and a member of the Merchant Taylors' company. He was accounted a tolerable poet, and was well esteemed by his contemporary authors, particularly Dekker, Marston, and Rowley, with whom he wrote in conjunction. His plays are,

1. *The White Devil*; or, *The Tragedie of P. Giordano Ursini, Duke of Brachiano*; with the *Life and Death of Vittoria Corombona, the famous Venetian Courtesan*. 4to. 1612.

2. *The Devil's Law-case*; or, *When Women go to Law, the Devil is full of Business*. Tragi-Com. 4to. 1623.

3. *The Dutchess of Malfey*. T. 4to. 1623.

4. *Appius and Virginia*. T. 4to. 1654.

5. *The Thracian Wonder*. Comical History. 4to. 1661.

6. *A Cure for a Cuckold*. C. 4to. 1661.

Webster likewise wrote the *Pageant* of 1624. See Vol. III. p. 118.

He also assisted Dekker in writing

Wyat's History. 4to. 1607.

WEDDELL, —, was a journeyman printer in the service of

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Mr. Richardson, author of *Pamela*, &c. during the time *The Free Briton* was printed. In this paper he is said to have written all the letters signed *Algernon Sydney*. He is also the author of,

1. *The City Farce*. Svo. 1737.
2. *Inkle and Yarico*. T. Svo. 1742.

WEEKES, JAMES EYRE, was author of,

1. *Orpheus and Euridice*. M. 12mo. 1743.
2. *Solomon's Temple*. Oratorio. N. D.

WEEKS, JAMES AYRE. But that the first and third of these names vary in the orthography, we should be led to suppose this person a near relation of the foregoing. He has, however, produced one drama, called

The Prude. C. 12mo. 1791.

WELSTED, LEONARD. This gentleman was descended from a very good family in Leicestershire, and his maternal grandfather was Mr. Staveley, author of *The Roman Horseleech*. He received the rudiments of his education in Westminster school. In a piece, said, but falsely, to have been written by Mr. Welsted, called *The Characters of the Times*, printed in 8vo. 1728, he is made to say of himself, that "he had, in his youth, raised so great expectations of his future genius, that there was a kind of struggle between the two universities, which should have the honour of his education; to compound this, he civilly became a member of both, and, after having passed some time at the one, he removed to the other. From thence he returned to town, where he became the darling expectation of all the polite

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writers, whose encouragement he acknowledged in his occasional poems, in a manner that will make no small part of the fame of his protectors. It also appears from his works, that he was happy in the patronage of the most illustrious characters of the present age. Encouraged by such a combination in his favour, he published a book of poems, some in the Ovidian, some in the Horatian manner; in both which the most exquisite judges pronounced he even rivalled his masters. His love-verses have rescued that way of writing from contempt. In his translations he has given us the very soul and spirit of his authors. His odes, his epistles, his verses, his love-tales, all are the most perfect things in all poetry." If this pleasant representation of our author's abilities were just, it would seem no wonder, if the two universities should strive with each other for the honour of his education; but it is certain the world has not coincided with this opinion. Our author, however, does not appear to have been a mean poet; he had certainly, from nature, a good genius; but, after he came to town, he became a votary to pleasure; and the applauses of his friends, which taught him to overvalue his talents, perhaps slackened his diligence, and, by making him trust solely to nature, slight the assistance of art.

In the year 1718 he wrote *The Triumvirate*, or a letter in verse from Palemon to Celia from Bath, which was meant as a satire against Mr. Pope. He wrote several other occasional pieces against this gentleman, who, in recompense of his

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enmity, has mentioned him in his *Dunciad*, in a parody upon Denham's *Cooper's Hill*, as follows:

"Flow, Welsted, flow, like thine inspirer, beer,

"Though stale, not ripe, though thin, yet never clear;

"So sweetly mawkish, and so smoothly dull,

"Heady, not strong, and foaming, though not full."

Mr. Welsted, when he was young, had a place in the Secretary of State's office, and married a daughter of Mr. Henry Purcell, who died in 1724. His second wife, who survived him, was sister of Sir Hovenden Walker, and Dr. Walker, the defender of Londonderry, who was killed at the battle of the Boyne.

He was in general in good circumstances, having a place in the office of ordnance, and a house in the Tower of London, where he died about August 1747. His only dramatic piece is

The Dissembled Wanton; or, My Son get Money. C. 8vo. 1726.

A complete edition of his works was collected, and illustrated with notes, by Mr. Nichols, in one vol. 8vo. 1787.

WEST, GILBERT. This excellent writer and worthy man was son of the Rev. Dr. West, by a sister of Lord Cobham. He was born in 1706, educated at Winchester and Eton schools, from the latter of which he removed to the university of Oxford, where he became one of the students of Christchurch College. Being of a studious and grave turn, he was inclined to go into the church; but was persuaded to abandon that pursuit by his uncle Lord Cobham, who gave him a cornetcy in his own regiment, exempting him at the same time from country quar-

ters, &c. This profession he soon quitted, a prospect of advancing himself being presented to him of a nature more agreeable to his wishes. A number of young gentlemen were to be elected from the universities, and at the expense of Government taught foreign languages, and then sent to the Secretaries' office to be initiated into business, and trained there for public service, as envoys, ambassadors, &c. On this plan being adopted, Mr. West was one of those fixed upon; and, on his first introduction into the office, was treated with great kindness by Lord Townshend, who expressed the strongest inclination to serve him; but his uncle, Lord Cobham, being a strenuous opposer of Government, he soon found that he should stand no chance of preferment. He therefore quitted the office, and at the same time all views of making his fortune; being dissuaded by his uncle from going to the Temple, where he had been entered with a design of studying the law, as the last resource after his disappointments.

Soon after he married the daughter of Mr. Bartlett, and retired to Wickham in Kent, where he lived a tranquil, domestic life, universally esteemed and loved by his friends, who frequently visited him in his retreat. Among those with whom he was most intimate, was the great Earl of Chatham. This gentleman, on a vacancy which happened whilst he was paymaster, appointed Mr. West treasurer of Chelsea Hospital, a place in his gift. He had in May 1729, in consequence of a school-friendship with one of the Duke of Devonshire's sons, been nominated a clerk extraordinary of the privy-council; but received no ad-

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vantage from his appointment until April 1752, when, by right of succession, he filled the vacancy made by the decease of one of the clerks in ordinary.

In the year 1747 he published a very learned and valuable work on the subject of the Resurrection; in which, with great ability, he refuted the objections and cavils of some infidel writers. As a testimony of the favourable opinion which was entertained of this performance, the university of Oxford created him a doctor of laws by diploma, March 30, 1748. About the year 1755 he lost his son at the age of twenty years, and did not long survive him. He died on the 26th day of March 1756.

His works bear testimony of his worth and learning, and the sentiments of his friends sufficiently show the virtues of his heart. Besides his book on the Resurrection, already mentioned, he translated Pindar, and also published several poetical performances, among which are the following dramas:

1. *The Institution of the Order of the Garter.* D. P. 4to. 1742.
2. *Iphigenia in Tauris.* T.
3. *The Triumphs of the Gout.* Mock Trag.

The two last were printed in 4to. 1749, with the translation of Pindar.

WEST, MRS. JANE. This lady, who is an ornament to the literary history of the times, is the wife of a very respectable farmer in Northamptonshire. Besides some admirable novels; as, *A Gossip's Story*, *A Tale of the Times*, and *The Refusal*; *Letters addressed to a young Lady*, on the duties and characters of women, *Letters addressed to a young Man*, on his

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first entrance into life; *The Mother*, and various other poems; she has published four dramatic pieces; neither of which, however, has appeared on the stage, viz.

1. *Edmund.* Tr. 8vo. 1791, 1805.
2. *Adela.* T. 8vo. 1799.
3. *How will it end?* C. 8vo. 1799.
4. *The Minstrel.* T. 8vo. 1805.

WEST, REV. MATTHEW, vicar of the Union of Clane, is the author of,

1. *Ethelinda.* T. 12mo. 1769.
2. *Pizarro.* T. 12mo. 1799.
3. *Female Heroism.* A Tragedy, in five acts, founded on the revolutionary events that occurred in France in the summer and autumn of 1793. 8vo. 1803.

This gentleman informs the reader, in an advertisement prefixed to this play, that he began it in December 1793, and had made considerable progress in it; when he learned that he had been anticipated by an English writer, Mr. Eyre, whose play, under the title of *The Maid of Normandy*, was represented in the Dublin theatre. He immediately discontinued it; but, on a perusal of Mr. Eyre's performance, he observes, he found it not only defective in form (consisting only of four acts), but also censurable in other respects; and therefore resumed it. He accuses Mr. Eyre of having taken unwarrantable liberties with the character of Charlotte Cordé, in ascribing her assassination of Marat to the influence of private resentment; observing, that it was the result of public, though mistaken, zeal. Mr. West has succeeded well in the delineation of the leading characters of the time; and the language of his piece is bold and energetic.

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WEST, RICHARD. This gentleman was a member of one of the Temples, and married the daughter of Bishop Burnet. He was appointed King's counsel the 24th of October 1717; and in the year 1725 advanced to the office of lord chancellor of Ireland. This high post he did not long enjoy, but died the 3d of December 1726, in circumstances not adequate to the dignity which he had possessed. [He left one son, a very promising young gentleman, who died on the 1st of June 1742, and who is sufficiently known to the public by his friendship with Mr. Gray.] Our author, the chancellor, besides some papers in *The Free-thinker*, wrote *A Discourse concerning Treasons and Bills of Attainder*, 1714; and *An Inquiry into the Manner of creating Peers*, 1719. He also wrote

Hecuba. T. 4to. 1726.

WESTON, FERDINAND FULLERTON, is author of,

1. *The Barons of Ellenbergh.* T. 8vo. 1808.

2. *St. Aubert.* T. 8vo. 1808.

See **DRAMATIC APPELLANT**, in Vol. II.

WESTON, JOHN, wrote a play, called

The Amazon Queen; or, The Amours of Thalestris to Alexander the Great. Tragi-Com. 4to. 1667.

WETHERBY, JAMES, belonged to the revenue at Bristol, and wrote

Paul the Spanish Sharper. F. 8vo. 1730.

WEVER, ROBERT, the author of one dramatic piece, called

Lusty Juventus. Int. 4to. B. L. N. D.

WEWITZER, RALPH, a favourite actor in the Drury Lane company, is supposed to be a native of London, and was bred a jeweller.

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His sister was an actress and singer; and for her benefit he made his first appearance, on any stage, at Covent Garden, in the character of Ralph (*Maid of the Mill*); when the low comic humour that he discovered in the part procured him an engagement; and he soon established his reputation as a comedian by his whimsical, but just, representation of the characters of Frenchmen and Jews. He continued at Covent Garden till 1789, when he undertook the management of the Royalty Theatre; but having derived neither fame nor profit from this undertaking, he procured an engagement at Drury Lane. For several summer seasons he performed at the Haymarket. He was the original Jew in *The Young Quaker*, and by his performance of it contributed much to the success of the piece. He is considered as the inventor of the following pantomimes:

1. *The Gnome.* 1788. N. P.

2. *The Magic Cavern.* 8vo. 1785.

WHALLEY, THE REV. THOMAS SEDGWICK, is author of several poems, and of

The Castle of Montval. T. 8vo. 1799.

WHARTON, ANNE, a lady eminent for her poetical talents in the reign of King Charles II. She was the daughter and coheir of Sir Henry Lee, of Ditchley, in Oxfordshire, who, dying without a son, left his estate to be divided between this lady and her sister, the Countess of Abingdon, whose memory Mr. Dryden has celebrated in a funeral panegyric, entitled *Eleanora*. She was the first wife of Thomas, afterwards Marquis of Wharton, by whom she had no issue. She wrote many poems, printed in Dryden's and Nichols's

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Collections. The mother of John Wilmot, Earl of Rochester, was aunt to this lady; for which reason, Mr. Waller says, they were allied in genius and in blood. She died at Adderbury, October the 29th, 1685, and was buried at Winchenden the 10th of November following.

From a caveat entered on the book of the Stationers' Company, it appears, that she wrote a play, which has never been printed, called

Love's Martyr; or, Will above Crownes.

WHARTON, PHILIP DUKE OF. This eccentric nobleman, who made himself as remarkable by his vices as by his abilities, was the only son of Thomas Marquis of Wharton. He was born in the year 1699, and at the age of hardly sixteen years, united himself in marriage with a daughter of Major-general Holmes; a match which affected his father so much as to contribute in a great measure to his death. In the beginning of the year 1716 he set out upon his travels; but, conceiving a dislike to his governor, he abruptly left him at Geneva, and went to Lyons, where an unaccountable whim induced him to write a letter to the Pretender, then at Avignon, where-with he sent a present of a very fine stone-horse. These overtures were favourably received, and he was invited to the Chevalier's court, treated with great respect, and had the title of Duke of Northumberland conferred upon him. He stayed, however, there but one day, and then went to Paris, where he visited the Queen-dowager, widow of James the Second, then living. From thence he returned to England, and afterwards passed over to Ireland,

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in which kingdom he was permitted to take his seat in the House of Peers, though under age. At this juncture he supported the measures of Government; but in a short time changed sides again, and took part with the opposition, to whom he rendered himself extremely serviceable, both by his pen and his speeches. In this course he continued some years, and at the same time indulged himself in every species of extravagance, to so high a pitch, that he encumbered his estate without a prospect of relieving himself from the difficulties in which he was involved. This situation made it necessary for him to quit the kingdom on a principle of economy; but so little did he attend to any rules of prudence, that he immediately went to Vienna, and from thence through Spain, in both kingdoms affording sufficient proofs of his enmity to the Brunswick line. On his arrival at Madrid, he was served with an order under the privy-seal, commanding his return home. This he treated with the utmost contempt, and from that time he appears to have abandoned all thoughts of seeing his native country.

Whilst he was rambling abroad in this manner, his Dutchess died in England, on the 14th of April 1726; and he soon afterwards married Mademoiselle Obern, one of the maids of honour to the Queen of Spain. After the solemnization of his marriage, he spent some time at Rome, accepted of a blue garter from the Pretender, and assumed the title of Duke of Northumberland. His excesses soon disgusted the Italians; and he embarked from Rome for Barcelona, where hearing that the siege of Gibraltar was begun

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by the Spaniards, he went to the enemy's camp, and acted as a volunteer against his countrymen. For this fact, a bill of indictment was preferred against him for high treason, and his resources from England were instantly cut off. He continued, however, sullenly to refuse making any overtures to reinstate himself, which he might easily have accomplished by the slightest concession. The remainder of his life was passed in the same ignominious and disgraceful manner the former had been. Profligate, poor, and abandoned, he suffered at times all the miseries of want and contempt. At length an affront of a particular kind roused his resentment, and awakened him to a sense of the deplorable state to which he had reduced himself. Unable to revenge the insult, or to bear up against it, he sunk under his accumulated distresses, and fell into a decline. He died the 31st day of May 1731, at the Bernardine convent at Tarragona, and was interred the next day by the monks, in the same manner they bury those of their own order. Mr. Pope's character of this unhappy man, in his *Moral Essays*, Epistle I. is too well known to need repeating.

Amongst other extravagancies, the Duke of Wharton once began a tragedy, to which Lady Mary Wortley Montague wrote an epilogue, which is published among her Poems. The subject of this piece was,

Mary, Queen of Scots.

No part of it, however, is said to be existing, but four lines. See Vol. III. p. 24.

WHETSTONE, GEORGE, is an author of whom very little is known. From the circumstance of his being a kinsman to Serjeant

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Fleetwood, recorder of London, it is probable that he was of a good family. It appears that he first tried his fortune at court, where he consumed his patrimony in fruitless expectation of preferment. Being now destitute of subsistence, he commenced soldier and served abroad, though in what capacity is unknown. Such, however, was his gallant behaviour, that his services were rewarded with additional pay. He returned from the wars with honour, but with little profit; and his prospect of advancement was so small, that he determined to convert his sword into a ploughshare. He therefore turned farmer, and being unsuccessful in that undertaking, as most gentlemen are, was under the necessity of applying to the generosity of his friends. This he found to be "a broken reed, and worse than common beggary of charity from strangers. Now craft accosted him in his sleep, and tempted him with the proposals of several professions; but for the knavery or slavery of them, he rejected all: his munificence constrained him to love money, and his magnanimity to hate all the ways of getting it." At last he resolved to seek his fortune at sea, and accordingly embarked with Sir Humphrey Gilbert, in the expedition to Newfoundland, which was rendered unsuccessful by an engagement with the Spanish fleet. From this period, Mr. Whetstone seems to have depended entirely on his pen for subsistence. Where or when he died we are totally ignorant. He was the author of *Promos and Cassandra*. C. 4to. 1578.

WHINCOP, THOMAS. This gentleman appears to have been a

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person at one time possessed of a fortune, which he lost in the South Sea, or some other scheme of the like kind. In the prologue, intended to have been spoken before his play, had it been acted, it is said,

The author of these scenes, long since
at rest,
Had every manly virtue in his breast.
And what demands the generous Briton's
tears,
He sunk, when young, beneath the
weight of cares,
By that fell scheme that ruin'd half the
land:
When robb'd of all, Death lent his
friendly hand;
To save him from that worst of human
woes,
Which merit in distress for ever knows.
Contempt to poverty's so straitly ty'd,
That modest worth the union can't
divide:
Happy our poet then, who died before
He tasted of that only ill in store.

He died at Totteridge, and was buried there Sept. 1, 1730, having written one tragedy, which his widow, who survived him fifty-two years, after many fruitless attempts to bring on the stage, published, with a list of dramatic authors, in which Mr. Mottley is supposed to have lent his assistance. It was called

Scanderbeg; or, Love and Liberty. Trag. with the life of Scanderbeg, 8vo. 1747.

WHITAKER, WILLIAM, published a play, called

The Conspiracy; or, The Change of Government. T. 4to. 1680.

WHITE, JAMES. This author was a schoolmaster in Cecil Street, in the Strand. He wrote a treatise, called *The English Verb, a grammatical Essay, in the didactic Form.* 8vo. 1761; and translated from Aristophanes,

The Clouds. C. 12mo. 1759.

WHITEHEAD, WILLIAM. This

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gentleman was born in February 1714-5, the son of a baker, in the town of Cambridge. He received his education at Winchester school, when under the direction of Doctors Bigg and Burton. From thence he was sent to Clare Hall, Cambridge, where he took the degree of master of arts and became a fellow. Mr. Whitehead accompanied the Lords Viscount Nuneham and Villiers, sons of the Earls of Harcourt and Jersey, in their travels during the years 1754, 1755, and 1756. In 1757 he was appointed poet-laureat on the death of Colley Cibber; which office he held, together with that of register and secretary of the Order of the Bath, till his death, which happened at his apartments in Charles Street, Grosvenor Square, April 14, 1785. He is the author of several poetical works of considerable merit, and of the following dramatic pieces:

1. *The Edinburgh Ball.* B. F. [about 1745.] N. P.

2. *The Roman Father.* T. 8vo. 1750.

3. *The Fatal Constancy.* A Tr. Sketch. 12mo. 1754.

4. *Creïsa, Queen of Athens.* T. 8vo. 1754.

5. *The School for Lovers.* C. 8vo. 1762.

6. *A Trip to Scotland.* F. 8vo. 1770.

7. *Cædipus.* T. in conjunction with Mr. Mason. Still in MS.

WHITELEY, JAMES, a native of Ireland, was many years manager and proprietor of the several theatres of Worcester, Wolverhampton, Derby, Nottingham, Retford, Stamford, &c. &c. being the most extensive midland circuit ever known in England; and a warm advocate and strenuous supporter of the dignity of his company. He lies

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buried at Wolverhampton, and left the rent of his theatres, amounting to nearly 500*l.* per annum, to his daughter, who married Mr. Gosli, a dancing-master at Stamford. He also bequeathed his veteran performers, who survived him, to his successors, with a weekly salary entailed on them for life. He was author of

The Intriguing Footman. Ent. N. P.

WHYTE, —, wrote

The Confession. C. 1779.

WIGNELL, J. This author was an actor at Covent Garden, and possessed the singular talent of imparting stateliness to comic dialogues, and merriment to tragic scenes. Little more is known of him, than that he was author of a volume of poems, Svo. 1762. "Why, Mr. Wignell," exclaimed Garrick, during a rehearsal of *The Suspicious Husband*, "cannot you enter, and say, Mr. Strictland, Sir, your coach is ready, without all the declamatory pomp of Booth, or Quin?"—"On my soul, Mr. Garrick," replied the actor, "I thought I had kept the sentiment down as much as possible." Those likewise who were present at Mr. Macklin's performance of *Macbeth*, cannot fail to remember how greatly the piece was enlivened by the fits of laughter, which our author provoked, in the very serious character of the Doctor.

In the above-mentioned volume are two dramas, entitled

Love's Artifice; or, The Perplexed Squire. F.

The Triumph of Hymen. M. He died the 25th of January 1774.

WILD, JAMES, prompter, for several years, at Covent Garden Theatre, reduced to three acts, Fielding's

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Miser. C. Svo. 1792.

He died at Liverpool, August 10, 1801, aged 52.

WILD, JAMES. This gentleman (perhaps a son or other relative of the subject of the preceding article) has translated from the French the following dramas:

1. *Doubt and Conviction.* F. 12mo. 1804.

2. *Frailty and Hypocrisy.* Dr. 12mo. 1804.

3. *From Inn to Inn.* Op. Com. 12mo. 1804.

4. *Maids.* F. 12mo. 1804.

5. *Twenty-one.* Op. Afterpiece. 12mo. 1804.

6. *Wives.* Afterpiece. 12mo. 1804.

He is believed also to have been the translator of,

7. *Une Folie.* C. O. Svo. 1803.

WILD, DR. ROBERT, a dissenting minister, was author of *Iter Boreale*, and some other poems: and also of

The Benefice. C. 4to. 1689.

WILDE, GEORGE, was the son of Henry Wilde, a citizen of London, and was born in the county of Middlesex, in the year 1609. At the age of nineteen years he was elected a scholar of St. John's College, Oxford, from Merchant Taylors' school; and, in 1634, took one degree in the faculty of civil law. He afterwards became one of the chaplains to Archbishop Laud, who intended to have preferred him to the vicarage of St. Giles, at Reading, in which he was prevented by the civil wars. Adhering to the royal cause, he was appointed preacher before the King and Parliament, in Oxford, being then in great esteem for his eloquent preaching, and therefore had the degree of LL. D. conferred upon him. In the year 1648 he was turned out of his

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fellowship by the parliamentary visitors, and suffered most of the hardships which the loyalists experienced. On the King's restoration, he was among the few who were not neglected, being made bishop of Londonderry, where he was much respected for his public spirit, religious conversation, and exemplary piety. He was author of,

1. *The Hospital of Lovers*; or, *Love's Hospital*. Com. 1636. N.P.

2. *Hermophus*. C. Latin. N.P.

WILDER, JAMES, bred a painter, was an actor some time at Drury Lane Theatre, but afterwards in Dublin. He took leave of the stage, during Mr. Daly's management, in 1788, and had since then a situation in Somerset House, which, it is possible, he may still retain. He is the author of one musical piece, entitled

The Gentleman Gardener. B.O. 12mo. 1751.

WILKINS, GEORGE. This author wrote a play, called

The Miseries of enforced Marriage. 4to. 1607. D.C.

WILKINSON, RICHARD, the author of one play, called

Vice Reclaimed; or, *The Passionate Mistress*. C. 4to. 1703.

This was afterwards republished, under the new title of

The Quaker's Wedding. 12mo. 1723.

WILLAN, LEONARD, wrote a pastoral, called

Astrea; or, *True Love's Mirrour*. 8vo. 1651.

WILLET, THOMAS. This author was, and may probably be still, a hardware-man at Chelmsford, in Essex. He is the author of one piece, entitled

Buxom Joan. Burl. 4to. 1778.

WILLIAMS, ANNA. This is an authoress, who, under the disad-

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vantage of a loss of her eyesight, cultivated letters with some success. She resided under the roof of that constant patron of the unfortunate, Dr. Samuel Johnson. A volume of Miscellanies, written by herself and her friends, was printed in 4to. in 1766, in which is contained

The Uninhabited Island. Dr. translated from Metastasio. It has, however, been asserted, that this piece, though passing under Mrs. Williams's name, was really the production of Mr. Hoole. Mrs. Williams died Sept. 1783.

WILLIAMS, JOHN, is only known as the author of one play, called

Richmond Wells; or, *Good Luck at Last*. C. 12mo. 1723.

WILLIAMS, JOHN, wrote,
1. *The Indian Chief*. Mus. Ent. N.P.

2. *The Unfortunate Beau*. C. 1784. N.P.

WILLIAMS, JOHN (*alias* Antony Pasquin), must be registered as author of

The Royal Academicians. F. 8vo. [1786.]

WILLIAMS, JOSEPH, was the author of a play, which was never printed, called

Have at all; or, *The Midnight Adventures*. C. Acted May 1694.

WILLIAMSON, —, an actor, we think, for some years attached to the Haymarket company, wrote

The Lawyer. Com. 1783. N.P.

WILMOT, JOHN, EARL OF ROCHESTER, was son to the famous Henry Lord Wilmot (afterwards Earl of Rochester), who was so very instrumental in the preservation of Charles II. in his flight from Worcester, where he was defeated by Cromwell. The memorable wit, who is the subject of this article, was born April 10, 1648,

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and was educated first at Burford free-school; from whence, in 1659, he was admitted a nobleman of Wadham College, in Oxford. He afterwards travelled into France and Italy; and, at his return, he frequented the debauched court of Charles II. where his natural propensities to vice were not likely to be curbed or cured. Here he was first made one of the gentlemen of His Majesty's bed-chamber, and then comptroller of Woodstock Park.

In the winter of 1665 he went to sea, under the Earl of Sandwich, who commanded a fleet employed in the war with the Dutch. Wilmot behaved very well in the attack made on the enemy in the port of Bergen, in Norway, and gained a high reputation for courage; which he afterwards lost in an adventure with the Earl of Mulgrave, who called him to an account, for some words which he was reported to have too freely spoken of the Earl. Wilmot accepted the challenge; but when he came to the place appointed, he declined coming to action; urging that he was so weak with a certain distemper, that he found himself unfit to fight. This unlucky affair entirely ruined his reputation for courage, and subjected him to farther insults; which will ever be the case, when once people know a man's weakness in this respect. His reputation for *wit*, however, still kept him from totally sinking in the opinion of the world; but, on the other hand, his excessive debaucheries were every day more and more completing the ruin of his constitution; and the natural vivacity of his imagination being still more inflamed with wine, made his company so eagerly coveted by

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his gay associates, that they were ever contriving to engage him deeper and deeper in extravagance and intemperance, in order that they might be the more diverted by his humour. All this so entirely subdued him, that, as he afterwards acknowledged, he was for five years together continually drunk; not, indeed, all the while under the visible effect of liquor, but so inflamed in his blood, that he was never cool enough to be master of himself. There were two principles in the natural temper of this lively and witty nobleman, which hurried him into great excesses; a violent love of sensual pleasure, and a disposition to extravagant mirth. The one involved him in the grossest debaucheries, and the other led him to many odd adventures and frolics; some of which are related in the several accounts that have been published of his life, but we have no room to repeat them here.

As to his genius, his principal turn seems to have been towards satire; but, being in this respect as licentious as in every thing else, his satires usually degenerated into mere libels; in which he had so peculiar a talent of mixing his wit with his malice, that all his compositions were easily known. In regard to his other poems, which have been so usually admired for their wit, as well as for their obscenity, they are too indelicate to deserve any particular notice. It is a compliment justly due to the more refined taste of the present age, to say, that such gross productions no longer please, or can be even endured. They are, indeed, as a more moral bard justly expresses it, more apt to *put out* than to *kindle* the fire. His tragedy of *Valentinian*, however, and

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some other pieces published by Tonson, show that he was not incapable of more serious productions.

By constant indulgence in sensuality, he entirely wore out an excellent constitution, before he was thirty years of age. In October 1679, when he was slowly recovering from a disease which had proved sufficiently powerful to make a serious impression on him, he was visited by Bishop Burnet, on an intimation that such a visit would not be disagreeable. It is natural to suppose that the good Bishop has made the most of this affair. We have only his account of the matter; and, as far as that account may be relied upon, he made a perfect convert of this illustrious profligate; so that he who lived the life of a libertine and an atheist, died the death of a good Christian and a sincere penitent. How far, however, that penitence, which is extorted by affliction and the horrors of an approaching dissolution, can be esteemed *genuine* or *effectual*, is a question which it would not be very proper to discuss in this place.

Lord Rochester died July 26, 1680, of mere old age, before he had completed his thirty-third year; quite worn down, so that nature had not strength even for a dying groan. He left behind him a son named Charles, and three daughters. The son died the year after his father; so the male line ceasing, the title of Earl of Rochester was transferred, by the King, to the family of Hyde, in the person of Laurence, a younger son of Edward Earl of Clarendon.

Lord Rochester's dramatic claims consist only of one play, viz.

Valentinian. Trag. (altered from

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Beaumont and Fletcher). 4to. 1685.

WILMOT, ROBERT, a gentleman of the Temple, who published a dramatic piece, called

Tancred and Gismund. T. 4to. 1592; and in Dodsley's *Collection*. This play was not originally written by Wilmot, but many years before publication, by himself and a set of Templars, and was revised afterwards by him.

WILSON, MRS. ANN, was author of

Jephthah's Daughter. D.P. 8vo. 1783.

WILSON, ARTHUR, was the son of Richard Wilson, of Yarmouth, in the county of Norfolk, gentleman. He was born in the year 1595, and when at the age of nineteen was sent by his mother into France, where he stayed until 1611. His father, who had wasted his estate, and was not able to maintain him, placed him with Sir Henry Spiller, in order to be one of his clerks in the Exchequer Office; but having some quarrels with the domestics, he was discharged from that service. He then robbed his father, and soon after became secretary to the Earl of Essex, whom he accompanied abroad in the several wars wherein that nobleman rendered himself conspicuous. He was in great favour with his noble patron, with whom he continued until he was forced out of his service by the dislike which the second Countess of Essex conceived towards him. On this event he removed to Oxford, and settled at Trinity College. He was admitted to the degree of master of arts, but appears to have been fickle with respect to his academical pursuits. He at times applied himself to the mathematics, to physic, and to

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divinity, though without any fixed or determined plan. While he was in this irresolute state, he received information that the Earl of Essex had recommended him to the service of Robert Earl of Warwick. He accordingly accepted the offer made him by that nobleman, with alacrity, and remained with him during the rest of his life, which terminated in October 1652, at Felstead in Essex, where he was buried.

He was the author of a *Life of King James the First*, not very favourable to the character of that monarch; and Wood says, he had composed some comedies, which were acted at the Black Fryers in London, and, during the act-time, at Oxford. But none of them seem to have been printed. Three of them were entered on the book of the Stationers' Company the 4th of Sept. 1646, and the 9th of Sept. 1653; the titles of which were,

The Switzer.

The Corporal.

The Inconstant Lady.

The last of these had been in the possession of Mr. Warburton, and was destroyed by his servant.

WILSON, CHARLES HENRY. This gentleman's father was rector of a parish in Ireland, which was the residence of the late Sir James de Bathe. Our author also was educated with a view to the clerical profession, but never took orders. He was for several years a reporter of the parliamentary debates, was a very sober and industrious man, and gave to the public many popular works, to which his name is not affixed; as *The Beauties of Burke, with a Sketch of his Life*, 1 vol. large 8vo.; *Brookeana*; or, *Original Anecdotes of the late Henry Brooke, Esq.* author of *The Fool of Quality*, 2 vols.

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8vo.; *Ingeborg, a Tale*, translated from the Icelandic; *Polyanthea*; and *The Wandering Islander*; also several translations from the Latin, German, and Danish, in different magazines. Mr. Wilson was for some years editor of *The Gazetteer*. His attainments were almost universal. He was deeply versed in the antiquities and literature of the Gothic, Scandinavian, and Celtic nations; yet, with an inexhaustible fund of learning, was "a fellow of infinite jest—of most excellent fancy;" and his wit and humour were truly original. Born, however, to no fortune, he ran his career of life, without doing more than providing for the day which was passing over him; a fate not uncommon to men entering the world under the same circumstances, and possessing similar endowments, joined to a strong relish for social enjoyment. He died May 12, 1808, in the 52d year of his age; having translated from the Danish language,

Poverty and Wealth. C. 8vo. 1799.

WILSON, JOHN. This gentleman, who lived in Ireland, in the reign of King Charles II. and was recorder of Londonderry, was the author of four plays,

1. *Andronicus Comnenius.* T. 4to. 1664.

2. *The Cheats.* C. 4to. 1664.

3. *The Projectors.* C. 4to. 1665.

4. *Belphegor; or, The Marriage of the Devil.* T. C. 4to. 1691.

WILSON, RICHARD, a favourite comedian, many years of Covent Garden and the Haymarket Theatres, claims a mention for

The Rehearsal [abridged]. 12mo. 1792.

He died about ten years ago.

WILSON, ROBERT, is mention-

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ed by Méres, in 1598, as one of the best writers of comedy in his time. One only of his dramas, however, has been printed. They are,

1. *The Cocker's Prophecie.* C. 4to. 1594.

2. *Catiline's Conspiracy.* P. 1598. N. P. [Assisted by Chettle.]

3. *Chance Medley.* P. 1598. N. P. [Assisted by Mundy, Drayton, and Dekker.]

4. *Earl Goodwin and his Three Sons.* P. 1598. N. P. [Assisted by Drayton, Chettle, and Dekker.]

5. *The Funeral of Richard Cœur de Lion.* P. 1598. N. P. [Assisted by Chettle, Munday, and Drayton.]

6. *Hannibal and Hermes.* P. 1598. N. P. [Assisted by Dekker and Drayton.]

7. *The Madman's Morris.* P. 1598. N. P. [Assisted by Dekker and Drayton.]

8. *Pierce of Winchester.* P. 1598. [Assisted by Dekker and Drayton.]

9. *Pierce of Exton.* P. 1598. [Assisted by Drayton, Chettle, and Dekker.]

10. *Henry Richmond.* P. 1599. N. P.

11. *Owen Tudor.* P. 1599. [Assisted by Drayton, Hathwaye, and Munday.]

WILTON, —, wrote

The Contrast. C. 1789. N. P.

WINCHILSEA. See FINCH.

WINGFIELD, M. The reputed author of a Latin play, called

Pedantius. Com. 12mo. 1631.

WISE, JOSEPH, a clergyman in Sussex, who was the author of two pieces, entitled,

1. *The Coronation of David.* D. 8vo. 1766.

2. *Nadir.* D. P. 12mo. 1779.

WISEMAN, JANE, was a servant in the family of Mr. Wright, recorder of Oxford; where, having

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much leisure time, she employed it in reading plays and novels. She began there a tragedy, which she finished in London; and soon after, marrying one Holt, a vintner, they were enabled, by the profits of her play, to set up a tavern in Westminster. The drama she produced was called

Antiochus the Great; or, The Fatal Relapse. T. 4to. 1702.

WODHULL, MICHAEL. This gentleman translated the following plays of Euripides, published in 4 vols. 8vo. 1782; 3 vols. 8vo. 1809; viz.

1. *Hecuba.*—2. *Orestes.*—3. *Phœnician Damsels.*—4. *Medea.*—5. *Hippolitus.*—6. *Alcestis.*—7. *Andromache.*—8. *Suppliants.*—9. *Iphigenia in Aulis.*—10. *Iphigenia in Tauris.*—11. *Rhesus.*—12. *Trojan Captives.*—13. *Bacchanals.*—14. *Cyclops.*—15. *Children of Hercules.*—16. *Helen.*—17. *Ion.*—18. *Hercules Distracted.*—19. *Electra.*—20. *Some Fragments.*

WOLCOT, JOHN, M. D. This gentleman, much better known by his assumed name of *Peter Pindar*, is descended from a respectable family in Devonshire, was bred to the study of physic, and practised for some time, with success, in the county of Cornwall. He afterward followed the fortunes of the late Sir William Trelawney, to Jamaica, and became physician-general to the island. It is said, that, during his residence there, he was induced, upon a prospect of important preferment, to assume the clerical function; but that, being disappointed in his views, he resigned that office before his return to England, and has never since resumed it. On his arrival here he pursued his original profession for several years, but at last relinquished it entirely. It

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is to be recorded to the credit of Dr. Wolcot's benevolence as well as his discernment, that the art of painting is indebted to him for the late Mr. Opie. That artist was found by him in the mines of Cornwall, where his genius first discovered itself to the Doctor; and he was encouraged by him to trust for his future fortune to the cultivation of his intellectual talents. Of our author's celebrated satirical pieces, the first was *A poetical Epistle to the Reviewers*, which appeared in the year 1778, and was followed by the first set of *Lyric Odes to the Royal Academicians*, in 1782. These, and his numerous subsequent productions, were originally printed separately in quarto pamphlets, and were, not long ago, published in a collection, in five octavo, and likewise in four duodecimo volumes. They are characterized by a species of humour, which, though not elegant and tasteful, is not destitute of nature, and is irresistible in its power of exciting laughter. *Boxxy and Pioxzi*, *The Lousiad*, and *Pindariana*, are certainly the best among them; but his greatest admirers must lament, that talents and attainments so great, as his writings discover him to possess, should have been applied to the composition of such temporary trifles, as must inevitably perish with the age in which they were written. Though Dr. Wolcot's fame has been chiefly founded on his humorous pieces, we think, after all, that his highest merit will be discerned in the short amatory, moral, and pathetic poems, which are scattered through his works. He is the supposed author of,

1. *Nina*. O. 1787. N. P.

2. *Fall of Portugal*. T. 8vo. 1808.

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WOOD, RALPH, wrote
The Flying Voice. Play. N. P.
Interlude. Name and date unknown.

WOODBIDGE, ROBERT, was author of

The Pad. Farce. 8vo. 1793.

WOODES, NATHANIEL, was a clergyman in the city of Norwich, and wrote a dramatic piece, called
The Conflict of Conscience. C. 4to. 1581.

WOODFALL, HENRY SAMPSON, is the son of the gentleman noticed in the following article, and has written one play, viz.

We have all our Deserts. C. 8vo.

WOODFALL, WILLIAM, was the son of the original printer of *The Public Advertiser*, at one time so highly popular on account of *The Letters of Junius*, that paper being chosen as the vehicle to convey them to the world. He was early placed under Mr. Baldwin, of Paternoster Row, to learn the art of printing; from whose house he went back to his father's office, and assisted in the printing and editing of *The Public Advertiser*. He became so warm an amateur of the drama, that, to gratify his *penchant* for the stage, he made an excursion into Scotland, and performed several times, for his amusement, in the company of Mr. Fisher; but returned to the metropolis about 1772, and engaged himself as editor of *The London Packet*. He was also the chief founder of *The Morning Chronicle*, which he conducted with great zeal and assiduity till 1789; when he commenced a paper called *The Diary*, on his own account. To his efforts the people of this country are in a great degree indebted for that open communication of parliamentary proceedings, which has

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at length obtained the tacit sanction of the legislature, except in points on which the situation of national affairs may require a discussion confined to the representative body. Mr. Woodfall's powers of recollection, in recording the debates, were very extraordinary; for he was able to do more, by the unassisted efforts of his memory, than other reporters of acknowledged talents could effect with the aid of short-hand notes. He was greatly attached to the stage, and was a sound judge of dramatic composition, and theatrical ability. He always gave a firm support to the proper authority of the managers of our theatres; but when any performers thought themselves aggrieved, he was at all times ready to assist them with his counsel, or to support them with his talents, if they had right on their side. Indeed, his good-natured zeal, in this respect, has often induced him to put aside matters of importance to himself and his family. He abounded in anecdote, and was well acquainted with most public characters who have made any figure in this country for the last forty years.

Mr. Woodfall adapted Savage's *Sir Thomas Overbury* to the stage. It was acted at Covent Garden in the year 1776. Printed 8vo. 1777.

Mr. Woodfall died at his house in Queen Street, Westminster, August 1, 1803, in his 58th year, having attended at the bar of the House of Lords as lately as July 27.

WOODS, WILLIAM, an actor of the Edinburgh company, was originally bred a printer, with Mr. Henry Sampson Woodfall; but his love of the drama induced him to embark in that generally precarious life; which to him, however,

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was a source of profit as well as pleasure. About the year 1768 or 1769, as we are informed, he joined an itinerant company at Southampton, where his abilities, though very young, soon commanded respect. In 1771 he made his entrée on the London boards (Haymarket), in the difficult, and, what in the theatrical phraseology is termed, "uphill part" of *Mahomet*. Soon afterwards he went to Edinburgh, where he remained till his death, excepting one season, when he was at York. In sentimental comedy his merit was of the first rate. He was also a good tragedian in many characters, particularly Iago, Glenalvon, Macduff, Velasques, Edmund, Beverly, Sciolto, Tamerlane, Dumont, Siffredi, Sempronius, Clytus, the Ghost in *Hamlet*, &c. He was a good scholar, and his application was known to be unwearied. He died at Edinburgh, Dec. 14, 1802; having given to the stage two slight pieces, called,

1. *The Volunteers*. F. 1778. N. P.

2. *The Twins*. C. 1780; 12mo. 1783.

WOODWARD, HENRY. This celebrated performer was born in the borough of Southwark in the year 1717, and educated at Merchant Taylors' school. His father being a tallow-chandler, and Henry his eldest son, he was designed for that trade; but nature and inclination both forbade it. Nor is it to be wondered at, that one possessed of such natural comic abilities should relinquish such a profession for the stage; for though he might, literally, have *shone* in the business he was intended for, the *blaze* that he exhibited in the theatrical hemisphere must be confessed to have greatly eclipsed

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the feeble *lustre* of his family profession.

In Merchant Taylors' school, our hero made a rapid progress, and acquired a taste for the classics, which, in the future part of his life, he frequently displayed, to the surprise of such of his company as had not been acquainted with the manner in which he was educated. A circumstance happened, when he was about fourteen years of age, which gave him a strong bias in favour of a theatrical life; which was briefly this:—From the uncommon run of *The Beggar's Opera*, Mr. Rich, who was at that time manager of the Theatre Royal in Lincoln's Inn Fields, was encouraged to represent it by children. In this Lilliputian company Harry performed the part of Peachum with great success; and, having thus entertained a passion for the drama, could never afterwards divest himself of it. He was bound apprentice to Mr. Rich, began with the lowest of pantomimical characters, and went on, in regular progression, from a frog to a hedgehog, an ape and a bear, till he arrived at the summit of his ambition, Harlequin. To his pantomimical talents, however, he had added so considerable a knowledge of the sock, that when he had completed his indentures, he was engaged at a very genteel salary, at Covent Garden Theatre; and, in consequence of the death of Chapman the comedian, he had an opportunity of exhibiting his comic powers in their full force. Marplot, Lord Foppington, Sir Andrew Aguecheek, Touchstone, Captain Parolles, &c. were all represented by him with an uncommon degree of applause.—In the year 1747, Mr. Sheridan, ma-

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nager of Smock Alley Theatre, Dublin, engaged him at no less a sum than 500*l.* to perform the ensuing winter. In this engagement Mr. Woodward was articulated as a comedian and harlequin, in both which departments he was extremely useful, and brought great receipts. On Mr. Woodward's return to England, he was instantly engaged by Mr. Garrick, as a necessary support to establish him in the management of Drury Lane, which he had at that time purchased in conjunction with Mr. Lacy: that great manager, knowing the acquisition he had got, never failed of directing such abilities in a proper line; and, to this purpose, he revived Ben Jonson's comedy of *Every Man in his Humour*, with some alterations, and an additional scene. If Mr. Woodward, at this time, wanted any thing to give the full display to his comic abilities, it was his appearance in Bobadil, in this comedy; a character, which, though its manners are, in a great measure, obsolete, was rendered, from his judicious support of it, one of the chastest and most pleasing pieces of acting perhaps ever exhibited. An increase of success, we often find, produces a desire of more. Mr. Woodward was not content with a principal salary and benefit, by which he had saved 6000*l.* and filling one of the first forms of Drury Lane Theatre, in the comic cast, but he must be a manager; *aut Cæsar, aut nullus*; and for this purpose joined with Mr. Barry, who was at that time at Covent Garden Theatre, to oppose Mr. Sheridan in Dublin. A new house was accordingly erected for them in Crow Street, in that capital; and, on Monday, the 22d of October 1758, they

opened with the comedy of *She would and She would not*, to a very thin audience. Indeed, little more could be expected; as the names of all the performers of any consequence (except Mr. King's) were out of the bills. The second night was *The Beggar's Opera*, which was reported to be not more than 20*l*. These disappointments brought the managers forward much sooner than they intended; and, when they performed, the people must have wanted taste indeed not to have crowded thither. Notwithstanding this management was attended with some success in the beginning, yet the long train of incumbrances they were clogged with, there not being audiences enough in Dublin to support two houses, and, above all, the incompatible disposition of the managers, rendered both their profits inferior to their salaries in England. Indeed, this last circumstance alone would have been sufficient to overturn their scheme, abstracted from any other considerations. Barry was the Mark Antony in life that he represented on the stage—splendid, generous, and inconsiderate; while his partner, the reverse, looked at every thing through the medium of interest. This contrariety of tempers first produced remonstrances; from thence it blazed to newspaper quarrels, in which both parties made themselves ridiculous; however, the dispute at last, by the interposition of friends, terminated in an amicable manner, and Mr. Woodward withdrew his share, on getting security to be paid his original expense in yearly instalments. During Mr. Woodward's residence in Dublin, a ludicrous circumstance happened, that is not unworthy of notice: the mob

one morning beset the parliament-house, in order to prevent the members from passing an unpopular bill. Such as were looked upon as belonging to the court party, were treated with the grossest insults; and some of the ringleaders, thinking it necessary to make the representatives swear they would not pass the bill, surrounded Mr. Woodward's door, which was opposite the parliament-house, in College Green, and called repeatedly upon his family to throw them a Bible out of the window. Mrs. Woodward was greatly alarmed at the request; as it unluckily happened, at that time, that she had no such book in her possession. In the midst of her agitation, her husband, with great presence of mind, snatched up a volume of Shakspeare's plays, which, tossing out of the dining-room window, he told the insurgents they were very welcome to. Upon this they gave him three cheers; and, it is an absolute fact, that the ignorant rabble administered their oath to several of the Irish members of the House of Commons, upon the works of our old English bard, which they afterwards safely returned to Woodward. He now proceeded to London once more, after mispending his time, and impairing his fortune, for the course of four years. He made his first appearance at Covent Garden, in the character of Marplot, and was received with the warmest demonstrations of satisfaction by the auditors. A prologue, however, which he spoke upon this occasion, gave great offence to the natives of Ireland, who thought themselves exceedingly injured by four harmless lines. His wife dying about this time, he returned to Ireland with Mrs. Lessingham, who made

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her appearance there in the character of Rosetta (*Love in a Village*); but, on Woodward's advertising his name in the papers, to play at Crow Street theatre, parties were formed against him; and the popular clamour was so great, in consequence of so trifling an offence (if it may be called one), that he was frequently abused in the streets. Not willing to run the hazard of being insulted on the stage, he took his final leave of Dublin, and returned to London, where he continued at the head of his profession as a comedian, till the beginning of the winter 1776, when he was seized with an abscess near the kidneys, which entirely prevented his public appearance, and was occasioned by an accident as he was jumping on to a table, in the character of Scrub. He died the following year, April 17, and left the interest of his fortune, which amounted to about 6000*l.* to Mrs. Bellamy, the actress, with whom he had lived in a state of friendship for some time before his death; and the principal to his brother and his family. As a comedian, he was unequalled in his cast of parts; and however the satire of Churchill, and other critics, might have ridiculed his "croaking," and placed his merit only in the *outré*, yet where shall we find his equal in Bobadil, Petruchio, Touchstone, Captain Flash, Dick the Apprentice, Marplot, the Fine Gentleman (*Lethe*), 'Squire Groom, and all that cast of characters? As a composer of pantomimes, he had infinite merit, having produced some of the best that were ever represented, viz. *Fortunatus*, *Queen Mab*, &c. Yet, after all, his highest merit was that of having ever maintained the character of a

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strictly honest man. During his illness, the late Dr. Isaac Schomberg (his school-fellow), who attended him, refused the acceptance of a single fee; and to have been thus respected by a man of distinguished integrity, is no small degree of praise.

Our author's mere excellence as an actor would not have entitled him to a place in this work. He claims it as the author and alterer of,

1. *Tit for Tat*. Int. 1749. N. P.
2. *A Lick at the Town*. Prel. 1751. N. P.
3. *Harlequin Ranger*. Pantomime. 1751-2.
4. *The Genii*. Pant. 1752. N. P.
5. *Queen Mab*. Pant. 1752.
6. *Fortunatus*. Pant. 1753. N. P.
7. *Proteus*. Pant. 1755. N. P.
8. *Mercury Harlequin*. Pant. 1756. N. P.
9. *Marplot in Lisbon*. C. 12mo. 1760.
10. *Harlequin Dr. Faustus*. P. 1766.
11. *Harlequin's Jubilee*. Pant. 8vo. 1770.
12. *The Man's the Master*. C. 8vo. 1775.
13. *The Seasons*. Dram. Ent. 12mo. 1785.

WORGAN, T. D. has produced,

1. *Look before you Leap*. Afterpiece. 8vo. 1808.
2. *The Villagers*. C. O. 8vo. 1808.

See DRAMATIC APPELLANT, in Vol. II.

WORSDALE, JAMES, would have been little known (as Mr. Walpole observes in his *Anecdotes of Painting in England*, vol. iv.), had he been distinguished by no talents but his pencil. He was pupil to Sir Godfrey Kneller; but, marrying the knight's niece without his consent, was dismissed by his

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master. On the same, however, of that education, by his singing, excellent mimicry, and facetious spirit, he gained both patrons and business, and was appointed master-painter to the board of ordnance. He was the author of several small pieces, songs, &c. besides the following dramatic performances:

1. *A Cure for a Scold.* B. O. 8vo. N. D. [1735.]

2. *The Assembly.* F. in which Mr. Worsdale himself acted the part of Old Lady Scandal.

3. *The Queen of Spain.* M. E. 1744.

4. *The Extravagant Justice.* F. The three last have not been printed.

5. *Gasconado the Great.* Tragi-Com. Political, Whimsical Op. 4to. 1759.

Of this gentleman Mrs Pilkington has related several pleasant anecdotes in her *Memoirs*.

He died June 13, 1767, and was buried at St. Paul's, Covent Garden, with this epitaph, composed by himself:

"Eager to get, but not to keep the pelf,
"A friend to all mankind, except himself."

WOTTON, SIR HENRY, was born at Bocton Hall, in the county of Kent, on the 30th of March 1568. He was sent to Winchester school, where he continued until the age of sixteen years, and then was admitted of New College, Oxford, but had chambers in Hart Hall. At two years standing he removed to Queen's College, and studied the civil law under Albericus Gentilis. On the death of his father, in 1589, he determined to complete his education abroad, and accordingly travelled through the

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greater part of Europe. Having spent several years in this manner, he returned home an accomplished scholar; and was, about 1596, appointed secretary to Robert Earl of Essex, whom he accompanied in his expeditions against the Spaniards and the rebellious Irish. On the Earl being taken into custody, our author fled from England to France, afterwards fixed his residence at Florence, and just before the death of Queen Elizabeth was employed by the Great Duke of Tuscany to warn King James of some designs supposed to be then forming against his life. This commission he executed to the satisfaction of all parties; and on King James's accession to the crown of England, Mr. Wotton returned home, and was soon afterwards knighted, and appointed ambassador in ordinary to Venice.

For eight years after Sir Henry Wotton's going into Italy, he stood very high in the King's esteem; but at last lost his favour for some time, by an accident too singular to be here omitted. When he first went ambassador to Italy, as he passed through Germany he stayed some days at Augsburgh; where having been in his former travels well known by many of the first reputation in learning, and passing an evening in merriment, he was desired by Christopher Hecamore to write a sentence in his *Album*; and consenting to it, took occasion, from some accidental conversation which happened in the company, to write a pleasant definition of an ambassador in these words: *Legatus est vir bonus, peregre-missus ad mentiendum reipublicæ causa*; which he intended should have been thus rendered into English: "An ambassador is an ho-

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“nest man, sent to lie* abroad
 “for the good of his country;”
 but the word *lie*, upon which the
 conceit turned, was not so express-
 ed in Latin as to admit of a double
 meaning, or so fair a construction,
 as Sir Henry thought, in English.
 About eight years after, this *Album*
 fell into the hands of Gaspar Sciop-
 pius, a restless zealot, who pub-
 lished books against King James,
 and upbraided him for entertain-
 ing such scandalous principles as
 his ambassador had expressed by
 that sentence: this aspersion gain-
 ed ground, and it became fashion-
 able in Venice to write this defi-
 nition in several glass windows.
 These incidents reaching the ear
 of King James, he was much dis-
 pleased with the behaviour of his
 ambassador on that occasion; and
 for an innocent piece of witticism
 Sir Henry was like to pay very
 dear, by losing his master’s favour.
 Upon this our author wrote two
 apologies, one to Velserus, which
 was dispersed in Germany and
 Italy, and another to the King;
 both which were so well written,
 that His Majesty upon reading
 them declared, “that Sir Henry
 “Wotton had sufficiently com-
 “muted for a greater offence.”

Upon this reconciliation, Sir
 Henry became more in favour
 with His Majesty than ever; like
 friends who have been for some
 time separated; they meet again
 with double fervour, and their
 friendship increases to a greater
 warmth. During the twenty years
 which Sir Henry was ambassador
 at Venice, he had the good fortune
 to be so well respected by all the
 Dukes, and the leading men of
 the republic, that his interest every
 year increased, and they seldom

* To *lie abroad*, meant, in the language
 of that time, to *reside*, to *be stationed*.

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denied him any favour he asked
 for his countrymen who came to
 Venice; which was, as Walton
 expresses it, a city of refuge for
 all Englishmen who were any way
 distressed in that republic.

Of the generosity and nobleness
 of his mind, Walton gives this in-
 stance:—Upon Sir Henry Wot-
 ton’s coming a second time to Ve-
 nice, he was employed as ambas-
 sador to several of the German
 princes, and to the Emperor Fer-
 dinando II.; and this embassy to
 these princes was to incline them
 to equitable measures, for the re-
 storation of the Queen of Bohe-
 mia, and her descendants, to their
 patrimonial inheritance of the Pa-
 latinate. This was, by eight months
 constant endeavours and attend-
 ance upon the Emperor and his
 court, brought to a probability of
 a successful conclusion, by a treaty;
 but about that time the Emperor’s
 army fought a battle so fortunately,
 as put an end to the expected
 treaty, and Sir Henry Wotton’s
 hopes; who, when he quitted the
 Emperor’s court, humbly advised
 him to use his victory with mo-
 deration; which advice the Em-
 peror was pleased to hear gra-
 ciously, being well satisfied with
 Wotton’s behaviour during his re-
 sidence at his court. He then
 told him, that though the King
 his master was looked upon as an
 abettor of his enemy, yet he could
 not help demonstrating his regard
 to him, by making him a present
 of a rich jewel of diamonds, worth
 more than ten thousand pounds.
 This was received with all possible
 respect by Sir Henry; but the next
 morning, upon his departing from
 Vienna, at his taking leave of the
 Countess of Sabrina, an Italian
 lady, in whose house he resided,
 he expressed his gratitude for her

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civilities by presenting her with the jewel given him by the Emperor; which, being afterwards discovered, was by the Emperor taken as an affront; but Sir Henry, acknowledging his gratitude for the mark of distinction shown him, at the same time declared, he did not choose to receive profit from any present given him by an enemy of his royal mistress, for so the Queen of Bohemia, the eldest daughter of the King of England, permitted him to call her.

He did not return to England until after the death of King James. In 1623 he succeeded to the provostship of Eton College, into which he was instituted July 26, 1625. In this retreat, which was extremely agreeable to him, he might have passed the remainder of his life much to his satisfaction; but by the want of punctuality in the payment of his stipends by the Government, and his own improvidence, the advantages of his retirement from the busy world were totally lost. He is said at times to have been in such distress, that he was destitute of means to supply the occasions of the day. In this state he continued during the rest of his life, harassed by creditors, and distressed by debts contracted in the service of a government, which refused to relieve him even by paying what he was justly entitled to demand. He died the 10th of December 1639, at the age of seventy-two, and was interred in the chapel of Eton College.

When he was a young man at Queen's College, he composed a tragedy, which was never printed, called

Tancred.

Mr. Headley says, "As a courtier and a politician he probably possessed talents, which the ex-

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perience he had must have rendered useful. His residence abroad has distorted his language, and given it no small tincture of affectation. He appears to have been a man of considerable thinking and reflection; and his poetical compositions, when considered in their proper light, namely, as the effusions of one who merely scribbled for his amusement, will be found deserving of praise."

WOTY, WILLIAM, was originally a clerk or writer to a solicitor in Chancery; and, at the beginning of the present reign, made himself known to the world by the publication of some small poems in the newspapers, to which, in allusion to his situation, he put the signature of *Jemmy Copywell*. These were collected into a volume in 1760, with the title of *Shrubs of Parnassus*. He afterwards published many other pieces; and becoming acquainted with the Ferrars family, acted as a kind of steward to it. He at one period assumed a clerical appearance, under the promise of a living, but we believe never took orders. In one of his last publications he only styles himself Gent. He died at Lutterworth, in Leicestershire, 9th March 1791, having written the two following dramatic pieces:

1. *The Country Gentleman*. D. 8vo. 1786.

2. *Ambitious Widow*. C. Ent. 8vo. 1789.

WRANGHAM, THE REV. FRANCIS, M. A. of Trinity College, Cambridge, and F. R. S. vicar of Hunmanby, in the East Riding of Yorkshire. "He was formerly (say the *Literary Memoirs of Living Authors*) a member of Magdalen College, and removed

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“to Trinity on the prospect of
 “succeeding to a very desirable
 “situation. After acquiring ho-
 “nours almost unprecedented in
 “the university, he was rejected,
 “when the looked-for vacancy
 “was made, on the most pitiful
 “and shameful pretences; and,
 “with a spirit becoming his high
 “desert and its scandalous re-
 “quital, left the society in the
 “utmost detestation of its princi-
 “ples and conduct.” Mr. Wrang-
 ham married, in 1801, Miss Dolly
 Cayley, daughter of the late Rev.
 Digby Cayley, rector of Thorman-
 by, Yorkshire. He is the author
 of *The Restoration of the Jews*, a
 Seatonian prize poem of great
 merit; of several occasional poems;
 and of one dramatic piece, under
 the fictitious name of S. Foote,
 jun. called

Reform. Farce. 8vo. 1792.

Mr. Wrangham is also the editor
 of a new edition of Langhorne's
 Plutarch, with some corrections of
 the text; the four deficient paral-
 lels supplied; considerable addi-
 tions to the notes; new tables of
 times, coins, &c. &c.

WRIGHT, JOHN. This gentle-
 man, who was of the Middle Tem-
 ple, wrote two dramatic pieces:

1. *Thyestes. T. 12mo. 1674.*
2. *Mock Thyestes. F. in bur-
 lesque verse. 12mo. 1674.*

WRIGHT, THOMAS, was ma-
 chinist to the theatre, and wrote

*The Female Virtuoso. C. 4to.
 1693.*

WYCHERLEY, WILLIAM. This
 eminent comic poet, who was born
 about the year 1640, was the
 eldest son of Daniel Wycherley,
 of Cleve, in Shropshire, Esq. When
 he was about fifteen years of age,
 he was sent to France, where he
 became a Roman Catholic; but,
 on his return to England, and being

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entered a gentleman-commoner of
 Queen's College, in Oxford, he
 was reconciled to the Protestant
 religion. He afterwards entered
 himself in the Middle Temple;
 but, making his first appearance
 in town in the loose reign of
 Charles II. when wit and gaiety
 were the favourite distinctions, he
 soon quitted the dry study of the
 law, and pursued things more
 agreeable to his own genius, as
 well as to the taste of the age. As
 nothing was likely to take better
 than dramatic performances, es-
 pecially comedies, he applied him-
 self to this species of writing. On
 the appearance of his first play,
 he became acquainted with several
 of the first-rate wits, and likewise
 with the Dutchess of Cleveland,
 with whom, according to the se-
 cret history of those times, he was
 admitted to the last degree of in-
 timacy. Villiers, Duke of Buck-
 ingham, had also the highest es-
 teem for him; and, as master of
 the horse to the King, made him
 one of his equerries; as colonel
 of a regiment, captain-lieutenant
 of his own company, resigning to
 him at the same time his own pay
 as captain, with many other ad-
 vantages. King Charles likewise
 showed him signal marks of fa-
 vour; and once gave him a proof
 of his esteem, which perhaps never
 any sovereign prince before had
 given to a private gentleman. Mr.
 Wycherley being ill of a fever, at
 his lodgings in Bow Street, the
 King did him the honour of a
 visit. Finding him extremely
 weakened, and his spirits misera-
 bly shattered, he commanded him
 to take a journey to the south of
 France, believing that the air of
 Montpellier would contribute to
 restore him, and assured him, at the
 same time, that he would order

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him 500*l.* to defray the charges of the journey. Mr. Wycherley accordingly went into France, and, having spent the winter there, returned to England, entirely restored to his former vigour. The King, shortly after his arrival, told him, that he had a son, who he was resolved should be educated like the son of a King, and that he could not choose a more proper man for his governor than Mr. Wycherley; for which service 1500*l.* per annum should be settled upon him.

Mr. Wycherley, however, such is the uncertain state of all human affairs, lost the favour of the King, by the following means:—Immediately after he had received the gracious offer above mentioned, he went down to Tunbridge, where, walking one day upon the Wells-walk, with his friend Mr. Fairbeard, of Gray's Inn, just as he came up to the bookseller's shop, the Countess of Drogheda, a young widow, rich, noble, and beautiful, came there to inquire for *The Plain Dealer*. “Madam (said Mr. Fairbeard), since you are for the *Plain Dealer*, there he is for you;” pushing Mr. Wycherley towards her. “Yes (said Mr. Wycherley), this lady can bear plain dealing; for she appears to be so accomplished, that what would be a compliment to others, would be plain dealing to her.”—“No, truly, Sir (said the Countess), I am not without my faults, any more than the rest of my sex; and yet, notwithstanding, I love plain dealing, and am never more fond of it, than when it tells me of them.”—“Then, Madam (says Mr. Fairbeard), you and the *Plain Dealer* seem designed by Heaven for each other.” In

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short, Mr. Wycherley walked a turn or two with the Countess, waited upon her home, visited her daily at her lodgings while she stayed at Tunbridge, and at her lodgings in Hatton Garden after she went to London; where in a little time he married her, without acquainting the King. But this match, so promising, in appearance, to his fortunes and happiness, was the actual ruin of both. As soon as the news of it came to court, it was looked upon as a contempt of His Majesty's orders; and Mr. Wycherley's conduct after his marriage occasioned this to be resented still more heinously; for he seldom or never went near the court, which made him thought downright ungrateful. The true cause of his absence, however, was not known. In short, the lady was jealous of him to that degree, that she could not endure him to be one moment out of her sight. Their lodgings were in Bow Street, Covent Garden, over against the Cock; whither, if he at any time went with his friends, he was obliged to leave the windows open, that his lady might see there was no woman in company. Nevertheless, she made him some amends, by dying in a reasonable time. She settled her fortune on him: but his title being disputed after her death, the expenses of the law, and other incumbrances, so far reduced him, that, not being able to satisfy the importunity of his creditors, he was flung into prison, where he languished several years; and we are told by Major Pack, in his *Memoirs of Mr. Wycherley's Life*, “that the bookseller who printed his *Plain Dealer*, by which he gained as much money as the author did reputation, was so ungrateful as

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“to refuse to lend him twenty pounds.” Nor was he released, till King James II. going to see his *Plain Dealer*, was so charmed with the entertainment, that he gave immediate orders for the payment of his debts; adding withal a pension of 200*l.* per annum, while he continued in England. But the bountiful intentions of that Prince had not all the desired effect; for Wycherley was ashamed to give the Earl of Mulgrave, whom the King had sent to demand it, a full account of his debts. He laboured under these difficulties till his father died; and then too the estate, that descended to him, was left under very uneasy limitations; since, being only a tenant for life, he could not raise money for the payment of his debts. However, he took a method of doing it, which few suspected to be his choice; and this was, making a jointure. He had often declared, that he was resolved to *die* married, though he could not bear the thoughts of *living* in that state again: accordingly, just at the eve of his death,

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he married a young gentlewoman with 1500*l.* fortune, part of which he applied to the uses he wanted it for. Eleven days after the celebration of these nuptials, on the 1st of January 1715, he died, and was interred in the vault of Covent Garden church. He published a volume of poems in 1704, folio; and, in 1728, his posthumous works, in prose and verse, were published by Mr. Lewis Theobald, in 8vo. His dramatic pieces are,

1. *Love in a Wood*; or, *St. James's Park*. C. 4to. 1672.
2. *The Gentleman Dancing-master*. C. 4to. 1673.
3. *The Country Wife*. C. 4to. 1675.
4. *The Plain Dealer*. C. 4to. 1677.

Mr. Pope, when very young, made his court to Mr. Wycherley, then very old; and the latter was so well pleased with the former, and had such an opinion of his rising genius, that he entered into an intimate correspondence with him.—See the letters between Pope and Wycherley, printed in Pope's works.

Y.

Y A R

YARRINGTON, ROBERT, wrote a play, called

Two lamentable Tragedies, &c. printed not till many years after it was written. 4to. 1601.

YARROW, JOSEPH, was a performer in the York theatre, where he produced three dramas, entitled,

Y A R

1. *Love at first Sight*; or, *The Wit of a Woman*. B. O. 8vo. 1742.
2. *Nancy*. M. I. 8vo. 1742.
3. *Trick upon Trick*. F. 8vo. 1742.

Mr. Yarrow was father of Mrs. Davies (wife of the author of *The Life of Garrick*), thus distinguished by Churchill:

Y E A

———"upon my life,
"That Davies hath a very pretty wife."

YEARSLEY, ANNE, well known in the poetical world as a self-instructed votary of the Muses, and as the milkwoman of Bristol, possessed an extraordinary degree of genius, and abilities and information very rarely found in the obscure path of life in which she originally moved. Her talent was discovered by Mrs. Hannah More, who solicited for her the protection of Mrs. Montague, in a prefatory letter prefixed to her poems, in which Mrs. Yearsley is described as never having received the least education, except that her brother had taught her to write. Her mother, who was also a milkwoman, appears to have had sense and piety, and to have given an early tincture of religion to this poor woman's mind. She married very young, to a man of a turn of thought very different from her own. Repeated losses, and a numerous family (for they had six children in seven years), in concurrence with a severe winter, reduced them very low. Her poems were published in 1785, in one volume 4to. They appear to be the offspring of a vigorous mind, and abound in imagery and personification. The structure of her verse is occasionally very harmonious, sometimes redundant, but more frequently obscure from compression and brevity; rarely blemished by false thoughts, distorted images, or incongruous metaphors. In 1787 she published a second collection of *Poems on various Subjects*. In 1788 she wrote a short poem *On the Inhumanity of the Slave Trade*. In 1790, *Stanzas of Woe*, addressed to Levi Eames, Esq. mayor of Bristol. In 1795 she published a novel, in

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four volumes, called *The Royal Captives*, founded on the history of the Iron Mask, and adopting the idea of his being the twin brother of Louis XIV. She deviates, however, very greatly from the most prevalent conception of this person, and makes him a husband and a father; which affords her an opportunity of introducing the adventures of his wife and son. Report accused Mrs. Yearsley of ingratitude to her benefactors; and of a behaviour not free from somewhat of that assuming, of which those who have been raised up from very low situations are sometimes guilty. We should be glad to find that she was unblameable in this charge.

For some time after she had retired from the public walks of life, she kept the circulating library at the Colonnade, near the Hotwells, Bristol, and died at Melksham, Wilts, May 8, 1806; having, besides the works above mentioned, produced,

1. *Earl Goodwin*. H. P. 4to. 1791.

2. *The Ode Rejected*. C. Not known,

YEO, —, wrote

The Asiatic. C. 1790. N. P.

YONGE, SIR WILLIAM, Bart. LL.D. F.R.S. Knight of the Bath, and member of Parliament for Tiverton, assisted Mr. Roome in altering

The Jovial Crew. C. O. Svo. 1731.

YORKE, PHILIP, VISCOUNT ROYSTON, eldest son of Philip, third Earl of Hardwicke, and M. P. for Ryegate, in Surrey, was born May 7, 1784; shipwrecked by the stranding of the *Agatha*, of Lubeck, in a storm, near Memel, April 7, 1808; and lost his life, in the 24th year of his age, with

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near twenty other persons. He had translated from Lycophron

Cassandra. Trag. 4to. 1806. Not published.

Never, we are told, was a more promising young nobleman given to his country's hopes, or more untimely snatched away. At an age when most are content to study the ancient authors, with a view only to attain the languages in which they wrote, his Lordship was so thoroughly master of their contents, that he translated the most obscure of them with astonishing perspicuity and spirit. It was from a desire of adding, to the store of ancient and modern learning which he possessed, the advantages that result from personal observation by travel, that his Lordship quitted the splendour of an affluent home, and encountered the dangers under which he finally perished. This amiable and accomplished young nobleman had not been above four years from this country; and not one of those by whom he was accompanied on his departure survived him. His tutor, private secretary, and steward, all died a natural death; and his other attendants, together with Col. Pollen, and other companions of his tour, sunk with him into the watery grave. His Lordship had twice since he went to the Continent narrowly escaped being drowned. In the course of the winter of 1807-8, he went down in a sledge, and was rescued by a Mr. Poole, who took him out of the ice by the hair of his head; for which Mr. Poole was handsomely rewarded by Lord Hardwicke.

YOUNG, —, a provincial actor, wrote,

1. *The Lewes Maid.* M. E. 1792.
2. *The Haunted Village.* D. E. 1800.

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YOUNG, —, a serjeant in the Royal Lanerkshire militia, is the author of,

1. *The Key of the Garden.* T. C. 12mo. 1801.

2. *Water's Water.* Farce. 12mo. 1801.

YOUNG, DR. EDWARD, the son of Dr. Edward Young, Dean of Sarum, was born at Upham, near Winchester, in June 1681. He was placed on the foundation at Winchester College, where he remained until the election after his eighteenth birth-day; when not being chosen to New College, Oxford, he, on the 13th of October 1703, was entered an independent member of that society, and, that he might be at little expense, resided at the lodgings of the warden, who had been a particular friend of his father. In a few months, the death of his benefactor occasioned him to remove to Corpus, the president of which college invited him there for the same reasons as the warden of New College had before done. In 1708 he was nominated to a law-fellowship at All-Souls, by Archbishop Tension. On the 23d of April 1714, he took the degree of bachelor of civil law; and his doctor's degree on the 10th of June 1719.

Two years after he had taken his first degree, he was appointed to speak the Latin oration, which was delivered on laying the foundation of the Codrington Library. In 1719 he was received in the Earl of Exeter's family as tutor to Lord Burleigh, with whom he was to travel, and might have secured an annuity of 100*l.* per annum, had he continued in that situation; but having been admitted to an intimacy with the witty and profligate Duke of Wharton, he directly attached himself to that nobleman,

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with whom he visited Ireland, and under whose auspices he became a candidate for the borough of Cirencester, in which attempt he was unsuccessful. While he continued in friendship with this ingenious, unfortunate, and eccentric man of quality, he is supposed to have greatly relaxed from the strict and rigid rules of virtue, and to have indulged in a degree of license very remote from the severity he observed in the latter part of his life. The connexion between the peer and the poet seems to have been broken by the retreat of the former from the kingdom, and his death soon afterwards. On the first of these events Dr. Young probably took orders; and in April 1728 was appointed chaplain to George the Second. In July 1730 he was presented by his college to the rectory of Welwyn, in Hertfordshire; and in April 1732 married Lady Elizabeth Lee, daughter of the Earl of Litchfield, and widow of Colonel Lee. This lady died in the year 1740, and her death was soon afterwards followed by that of her daughter, an amiable young lady, whose husband, Mr. Temple, son of Lord Palmerston, did not long survive her. The loss of these three persons for some time threw a gloom over Dr. Young's mind, and gave birth to the *Night Thoughts*, a work by which it certainly was the author's wish to be distinguished, and by which his reputation has been established throughout his own and the neighbouring kingdoms. From this time he lived in his retreat at Welwyn, without receiving any addition to his preferment.

In 1761, at the age of fourscore, he was appointed clerk of the closet to the Princess-dowager of Wales, and died April 5, 1765.

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He left the bulk of his fortune, which was considerable, to his only son, whom he had long excluded both from his roof and his protection. What offence occasioned this suspension of parental tenderness, we are not enabled to determine. Dr. Young himself (who never failed to discover virtues in a coach and six, and without a blush could balance "Heaven" against Lord "Wilmington*"), on the score of profane flattery, may need forgiveness, and we hope will receive it. Yet, during his last confinement, even when the expectation of life had forsaken him, he continued strenuous in refusing to see his child, who repeatedly, but vainly, wished for his parting benediction. How far this obstinate resentment accorded with the true spirit of Christianity, let those who are engaged in more serious disquisitions inquire. Be it sufficient for us to observe, that such sentiments of placability and mercy as the *Night Thoughts* inculcate, are not always the result of a gentle and compassionate frame of mind in the writer of them. They are collected with ease, because even novels can furnish them. They are praised with an appearance of zeal, because earnest commendation of them may be mistaken for sympathetic virtue. Had the Sicilian tyrant been an author, he would have been ashamed to have left his works unfurnished with these ambitious decorations.

In a codicil to his will, Dr. Young enjoined his housekeeper to destroy all his manuscripts, books of account excepted. We hope his injunction, for the sake of his literary fame, was obeyed. It has suffered sufficiently by *Re-*

* "And laughs at Heaven, O Wilmington, and thee."

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signation, a poem published by himself, as well as by such other trifling pieces as the avarice of booksellers, since his death, has appended to his works.

Of the private habits of Dr. Young, very few particulars are known; but as those few may serve to draw out others, we shall make no apology for such slender information on the subject as chance has thrown within our reach.

Singularity is said to have predominated in his most juvenile practices. The late Dr. Ridley remembered a report current at Oxford, that when he was composing, he would shut up his windows, and sit by a lamp even at mid-day;—nay, that skulls, bones, and instruments of death, were among the ornaments of his study. Thus encouraging the habitual gloom that hung over his imagination, it soon became peopled by the phantoms of discontent. He indulged an early luxury in describing the miseries of a world that did not immediately forward his designs and gratify his expectations; and was far advanced in this strain of complaint at an age when hope would have been warm in the bosom of every other young man with similar prospects in view. The reader, therefore, will not suppose that his disposition brightened up when he had suffered from real disappointments, and the weight of years sat heavier upon him. His discourse, even to the last, was rather expressive of a restless than a settled mind. His powers of delighting were in great measure confined to his pen. His extemporaneous wit and merri-ment, however, have been much extolled. The chosen few, who were allowed the honour of visiting him, always returned with pre-

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tended astonishment at his colloquial talents. We say *pretended*, because, on inquiry, these wonderers could recollect no sentiment or remark of his that sparkled as a bon-mot, or distinguished itself by any uncommon degree of novelty or importance. Two specimens of his unpremeditated acuteness are preserved. The one is happy enough, the other is disgraced by profaneness. His luck, indeed, must have been bad, if, in threescore years of conversation, he had not wandered twice into successful pleasantry.

Dr. Young rose betimes, and obliged his domestics to join with him in the duties of morning prayer. He read but little. Indeed his works betray more of fancy than variety or depth of knowledge. While his health permitted him to walk abroad, he preferred a solitary ramble in his churchyard, to exercise with a companion on a more cheerful spot. He was moderate in his meals, and rarely drank wine, except when he was ill, being (as he said) unwilling to waste the succours of sickness on the stability of health. After a slight refreshment, he retired to bed at eight in the evening, although he might have guests in his house who wished to prolong his stay among them to a later hour. He lived at a moderate expense, rather inclining to parsimony than profusion; and yet continued anxious for increase of preferment, after it could have added nothing to his enjoyments; for he expended annually little more than the half of his income, the world and he having reciprocally turned their backs on each other. Whether his temper had disinclined him to conciliate friends, or he had sur-

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vived their affection, we are not informed; but his curate at Welwyn being appointed his sole executor, it should seem as if he had been resolved to accompany the fortune a son was to inherit with as few tokens of regard and confidence as a father could possibly bestow. The remains of Dr. Young were deposited in his own church, with a plain Latin inscription over them; but as it only tells us what is already known, our readers would gain nothing by its insertion. The amount of his wealth cannot be ascertained but by its heir, the executor having purposely transferred every part of it, without casting up the total sum, that he might thereby avoid giving answers to the questions of those whose curiosity exceeds their manners.

In the poetical as well as prose compositions of Young there is much originality, but little judgment. We scarcely recollect a single line or expression that he has borrowed from any other English writer. His defects and beauties are alike his own. Of the epi-

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grammatic turn of his satires (however vicious in point of taste) there is no example; nor was he indebted to any poet, ancient or modern, for the plan of his *Night Thoughts*. Among his smaller pieces (even such as were published by himself), there are some which we could willingly part with, particularly those childish trifles, his odes and sea-pieces, in which words overpower ideas, and loyalty triumphs at the expense of imagination. On the whole, the writings of Young may be considered as those of a powerful though gloomy advocate for religion and morality; and perhaps there is no passage, among all his performances, which, in the hour of self-examination, he would have wished anxiously to retract, those excepted, in which his addiction to licentious flattery has induced him to dress up his patrons in the attributes of a Being whose greatness and whose goodness admit of no approximation.

His dramatic works are,

1. *Busiris*. T. 8vo. 1719.
2. *The Revenge*. T. 8vo. 1721.
3. *The Brothers*. T. 8vo. 1753.

APPENDIX

TO THE

FIRST VOLUME.

A R B

ARBUTHNOT, DR. JOHN, was born at Arbuthnot, near Montrose, and educated at Aberdeen, where he took the degree of M. D.; on which he came to London, and supported himself, at first, by teaching the mathematics. His extensive learning, and facetious and agreeable conversation, however, introduced him by degrees into practice, and he became eminent in his profession. Being at Epsom when Prince George of Denmark was suddenly taken ill, he was called in to his assistance. His advice was successful; and his Highness, recovering, employed him always afterwards as his physician. In 1709 he was appointed physician in ordinary to Queen Anne, and in 1714 was admitted a fellow of the college of physicians. He engaged with Pope and Swift in a scheme to write a satire on the abuse of human learning, under the title of *Memoirs of Martinus Scriblerus*; but the death of the Queen put an end to the project. In 1727 he published *Tables of ancient Coins, Weights, and Measures*; which were followed by *An Essay concerning Aliments, &c.*;

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and another on the *Effects of Air on human Bodies*. He died in 1735. Dr. Arbuthnot joined with Gay and Pope in writing *Three Hours after Marriage*. C. 8vo. 1717.

B.

B. J. These initials are prefixed to

The Meteor. F. 8vo. 1809.

BEARD, DR. THOMAS, the school-master of Oliver Cromwell (probably at the free-school, Huntingdon), is said to have written

Pedantius. C. 12mo. 1631.

BEAZLEY, SAMUEL, jun. This gentleman is an architect; for which profession he served an apprenticeship to his uncle Charles Beazley, Esq. surveyor to the Goldsmiths' Company. He is the author of one dramatic piece (which met with great success on the stage), called

The Boarding House; or, Five Hours at Brighton. 8vo. 1811.

BLACKET, JOSEPH. This was a youth of very considerable natural genius, who died in August 1810, at about 24 years of age, leaving an orphan daughter; for whose

3 D

B L A

benefit Mr. Pratt edited a work, called *The Remains of Joseph Blacket: consisting of Poems; Dramatic Sketches; The Times, an Ode; and A Memoir of his Life*; 2 vols. 12mo. 1811. The dramas mentioned are the following:

The Chieftain's Return. Dr.

The Earl of Devon. T.

The Libertine Lovers. Com.

BLACKLOCK, DR. THOMAS, was the son of a poor tradesman at Annan, where he was born Nov. 1, 1721. He lost his sight by the small-pox in his infancy, and in 1740 was deprived of his father, who had been particularly attentive to his education. Dr. Stephenson, a physician of Edinburgh, then placed him in the university, where he made a considerable proficiency in the classics and sciences. In 1745 he retired into the country, and published at Glasgow a small collection of *Poems*; a second edition of which appeared at Edinburgh in 1754. In that year Mr. Spence introduced him to public patronage, by a Memoir of him prefixed to a quarto edition of his poems: the profits of this publication placed the author in a desirable situation in the university. About 1760 he entered into the ministry; and in 1766 received the degree of D. D. He died at Edinburgh July 7, 1791. Besides his poems, he published *Paraclesis*; or, *Consolations deduced from natural and revealed Religion*; 8vo. *Two Discourses on the Spirit and Evidences of Christianity*, translated from the French, 8vo. *The Graham*, an heroic ballad, in 4 cantos, 4to. *Remarks on civil Liberty*, 8vo. and some other pieces. He also produced one dramatic piece, translated from the *Cenie* of De Gragny, called

C A M

Seraphina. Play. N. P.

BLAKE, WILLIAM, was author of *King Edward III.* Dr. 8vo. 1783.

BROWN, MR. To a person of this name has been ascribed

Alive and Merry. F. 1796. N. P.

BURTON, WILLIAM, born at Lindley, in Leicestershire, Aug. 24, 1575, tells us (in a MS. account of his Life, written by himself, and first printed, 1811, by Mr. Nichols, in his valuable History of that county), that he wrote, in 1596, *Comœdiam Facetam de Amoribus Perinthis et Tyantes.*

William Burton also wrote a *History of Leicestershire*, and died in 1645. He was brother of Robert, author of *The Anatomy of Melancholy.*

C.

CAMPIAN, EDMUND, was born in London, Jan. 1540, and first educated at Christ's Hospital; he was afterwards placed as a scholar at St. John's College, Oxford, by the founder, at its first foundation, and took the degree of M. A. in 1564. In 1568 he was made junior proctor of the university; and soon after went over to Ireland, and wrote a History of that kingdom. He now turned Roman Catholic, travelled, and was admitted of the society of Jesus, at Rome, in 1573. He was then sent into Germany, and at Vienna composed

Nectar et Ambrosia. T. Latin. N. P.

Returning at length into England, he was discovered as the author of *Rationes decem*, &c. that is, *Ten Reasons in favour of the Church of Rome*, &c. and tried for treason, in adhering to the Bishop of Rome, the Queen's enemy, and

F A U

—coming into England to disturb the peace and quiet of the realm, &c. Being found guilty, he was executed at Tyburn, Dec. 1, 1581.

COVENTRY, THE REV. FRANCIS, educated at Magdalen College, Cambridge, wrote an admirable *jeu d'esprit* of the novel kind, called *Pompey the Little*, and a fine poem, called *Penshurst*, inserted in *Dodsley's Collection*, vol. iv. p. 50. He had written a comedy, which he showed to Gray, the poet, and some of the characters of which he afterwards introduced into the above-mentioned novel; and died of the small-pox at Whitchurch, near Edgware, of which he had the living, about the year 1759.

D.

DALRYMPLE, SIR DAVID. See HAILES, LORD.

E.

ELDERTON, JOSEPH. This gentleman, who was an attorney, wrote for performance at Covent Garden Theatre

The Pretender. P. 1746. founded on the story of Perkin Warbeck; but, before it could be got ready, the rebellion, to which it was meant to apply, was suppressed in the field, and it was thought unreasonable to revive it on the stage. Besides which, two plays, on the same subject, had already been exhibited, at Goodman's Fields and at Drury Lane.

F.

FAUCIT, MRS. A lady of this name has produced

Alfred the Great. H. D. P. 1811.

F R A

FISHER, J. B. is author of *The Casket*. Mus. Ent. 12mo. 1808.

FOOT, JESSE, a surgeon of eminence, and author of a *Life of Arthur Murphy, Esq.* 4to. 1811, is said, by Mr. Egerton, to have written *The Quacks*. C. 1784. N. P. We learn from *Murphy's Life of Garrick*, ii. 148, that Mr. Foot is also the author of a tragedy, which has not yet been published.

FOOTE, S. jun. See WRANGHAM, FRANCIS.

FRANCIS, ANN (wife of the Rev. Robert Bransby Francis, rector of Edgefield, Norfolk, and daughter of the Rev. Daniel Gittins, formerly rector of South Stoke, and vicar of Leominster, Sussex), was the translator from the Hebrew of

The Song of Solomon. Sacred Hymeneal Drama. 4to. 1781.

From her father's instructions her mind imbibed an early love of literature; and, in maturer years, the study of the holy Scriptures was her daily employment and delight. She was a great proficient in the Hebrew language; and the translation just mentioned was held in much estimation by the learned world. Mrs. Francis was also the author of several poetical publications. In 1785 she published *The Obsequies of Demetrius Poliorcetes*; in 1787, *A poetical Epistle from Charlotte to Werter*; and, in 1790, *A Collection of Miscellaneous Poems*. She was honoured with the friendship and correspondence of many very eminent and learned men; and, although the greater part of her life was passed in domestic retirement, she possessed powers which, if displayed, would have shone conspicuous in the most polished

H A R

circles. In conversation she evinced great energies of mind, and a pointed wit; but she never suffered the lively sallies of her imagination to lead her either into levity or ill-nature. She died November 7, 1800.

FRENCH, JAMES MURPHY (brother of the late Mr. Arthur Murphy), a barrister of the Middle Temple, born in Dublin, died at Jamaica Nov. 7, 1758, very soon after his landing in that island with intent to practise in his profession. He was author of

The Brothers. Com. N. P.

The Conjuror. Farce. N. P.

G.

GREENFIELD, A. wrote an unfinished tragedy, called

Henrique Prince of Sicily. 1790.

GROSETTE, HENRY WILLIAM, is author of

Raymond and Agnes. Mel. Dr. 1810.

Marmion. Hist. Rom. 1811.

H.

HAGGITT, THE REV. JOHN. Of this gentleman we know no more than that, we understand, he was author of

The Count de Villeroi. T. 8vo. 1794.

HALIWELL, EDWARD, was educated at Eton; and thence elected a fellow of King's College, Cambridge, in 1532, where he took the degree of M. A. He was (as we have been informed, by Philip Bliss, Esq. of St. John's College, Oxford, in a letter, dated April 16, 1811) the author of

Dido. Trag. [Mentioned in Vol. III. p. 435.]

HARLOW, ELIZABETH. We are

M A S

told, that a lady of this name was author of

The English Tavern at Berlin. C. 8vo. 1789.

HARRISON, ELIZABETH. This lady published, by subscription, for the laudable purpose of providing for an aged parent, *Miscellanies on moral and religious Subjects, in Prose and Verse*; in which was included

The Death of Socrates. Trag. 8vo. 1756.

I.

ISDELL, MISS, a native of Ireland, and said to be a near relative of the late Oliver Goldsmith, has produced in Dublin, with considerable success, one play, called

The Poor Gentlewoman. Com. 1811.

J.

J. T. These initials are prefixed to a masque in MS. in the Bodleian library, called

Cupid his Coronation. 1654.

K.

KEAN, —. A person of this name, at Carlisle, is author of

The Cottage Foundling. Mel. Dr. 1811.

L.

LILLY, JOHN. See LYLTY.

M.

MACKETT, JOHN, was author of

Nehemiah. Sac. Dr. 8vo. 179.

MASTERS, M. K. This person, we believe, is in the medical profession at Watford, and has written one piece for the stage, viz.

Lost and Found. C. 8vo. 1811.

O L I

MASTERTON, C. We find this name prefixed to

The Seducer. Tr. 8vo. 180 .

MEEK, FRANCIS. A gentleman of Knaresborough, who wrote two dramatic pieces, both of which were acted at Harrogate; but neither of them has been printed; viz.

1. *The Humours of Harrogate.* Farce.

2. *A New Way of Wooing.* Farce.

MENDHAM, JAMES, junior, has published one dramatic piece, called

The Adventures of Ulysses. Classical Drama. Small 8vo. 1811.

MILLINGEN, ——. This gentleman, who is, we have heard, a surgeon with the British army in Portugal, wrote

The Bee-Hive. Mus. F. 8vo. 1811.

MOORE, GEORGE. A person of this name has published

Montbar. Tr. 4to. 1804.

MOORE, THOMAS, a gentleman who has admirably translated the *Odes of Anacreon*, and published a volume of amatory *Poems*, under the feigned name of Thomas Little, Esq. has also produced, in the dramatic way,

The Gipsy Prince. Mus. Ent. 1801. N. P.

M. P.; or, *The Blue Stocking!* C. O. 8vo. 1811.

MORRIS, LORD ROKEBY. See ROBINSON, MATTHEW.

O.

OLIVARI, FRANCIS, an Italian gentleman, professor of modern languages, in Ireland, has published translations from Metastasio of the following pieces:

1. *Astrea appeased.* Op. 8vo. 1797.

P O P

2. *The Birth of Jupiter.* Op. 8vo. 1797.

3. *The Dream of Scipio.* Op. 8vo. 1797.

ORFORD, EARL OF. See WALPOLE, HORACE.

P.

PERFECT, WILLIAM, M. D. a gentleman of Mallington, in Kent, who devoted the greater part of his life to the service of insane patients, was born at Oxford in 1740, the son of the Rev. William Perfect, formerly vicar of East Mallington; and died about the month of June 1809. Dr. Perfect published many works on medicine, surgery, and midwifery; some volumes of poems, of moderate merit; and has been said to have written

The Crisis. Farce. N. P.

POOLE, JOHN. This gentleman, who, we believe, is attached to the Globe Insurance Company, is the author of

Hamlet Travestie. Small 8vo. 1810.

POPE, ALEXANDER, was born in 1688, of a good family, in London. His parents being of the Romish persuasion, he was placed, at eight years of age, under one Taverner, a priest, who taught him the rudiments of the Latin and Greek languages together. About this time, meeting with Ogilby's Homer, he was so much pleased with it, that it became his favourite book; and when he was at school, at the age of ten, he turned certain of the events of Homer into a play which was performed by some of the upper boys and the master's gardener, who represented Ajax. At the age of twelve, he retired with his parents to Binfield, in Windsor Forest, where his father had purchased an estate.

P O P

Here he wrote his *Ode on Solitude*, which appears as the first fruits of his poetic genius. It was here also that he first met with the works of Waller, Spenser, and Dryden; but on perusing Dryden he abandoned the rest, and studied him as a model. In 1704 he wrote his Pastorals; which being communicated to Mr. Wycherly, he sent a copy to Mr. Walsh, who was highly delighted with them, and became a valuable friend to the juvenile poet. This year also he produced the first part of his *Windsor Forest*, which was not published till 1710, with a dedication to Lord Lansdown. At the age of twenty appeared his *Essay on Criticism*; which, notwithstanding the youth of the author, is one of the finest poems in the language, and contains the soundest rules. But his genius shone to greater advantage in his *Rape of the Lock*, founded on the circumstance of Lord Petre cutting off a lock of Mrs. Fermor's hair. This poem was written to effect a reconciliation between the parties, and was successful. It was printed in 1712, and was followed by *The Temple of Fame*. The next year he published his proposals for a translation of the *Iliad*, in which he met with uncommon encouragement, and it enabled him to purchase a house at Twickenham, whither he removed with his parents in 1715. In 1717 he published a collection of all that he had printed separately, and proceeded to give a *New Edition of Shakspeare*, which, being published in 1721, discovered that he had consulted his fortune more than his fame in that undertaking. The *Iliad* being finished, he engaged, upon the like footing, to undertake the *Odyssey*. Broome

P O R

and Fenton did part of it, and received 500*l.* of Pope for their labours. This work being finished in 1725, he was afterwards employed with Swift and Arbuthnot in printing some volumes of *Miscellanies*. In 1727, his *Dunciad* appeared in Ireland, and the year after in England, with notes by Swift, under the name of Scriblerus. In 1729, by the advice of Lord Bolingbroke, he turned his pen to subjects of morality, and produced the *Essay on Man*; the fourth epistle of which, *Upon Taste*, giving great offence, as he was supposed to ridicule the Duke of Chandos, under the character of Timon, is said to have put him upon writing *Satires*, which he continued till 1739. A genuine collection of his Letters was published in 1737. Mr. Pope died in 1744. We are told, that he wrote, at fourteen, a tragedy, founded on the legend of "St. Genevieve;" and a comedy; but these were both destroyed. He also assisted Gay and Arbuthnot in

Three Hours after Marriage. C. 8vo. 1717. |

He likewise wrote two choruses for the tragedy of *Marcus Brutus*, by John Sheffield Duke of Buckinghamshire, 4to. 1722; and it is said by Cowper, in one of his letters to Mr. Unwin (see Hayley's *Life of Cowper*, 4to. vol. iii. p. 186; 8vo. vol. ii. p. 108), that the ballad, 'Twas when the seas were roaring, in *The What d'ye call It*, was the production of Swift, Arbuthnot, Pope, and Gay, united.

PORSON, RICHARD, M. A. late Greek professor in the university of Cambridge, was born at East Ruston, in Norfolk, Dec. 25, 1759. By the patronage of some gentlemen, who admired the desire of learning with which young Porson was im-

R I C

bued, he was sent to Eton school, and afterwards entered of Trinity College, Cambridge. His literary productions have been chiefly critiques on classical works, in different Reviews; but he published four plays of Euripides (*Hecuba*, *Orestes*, *The Phoenissæ*, and *Medea*), and intended to have proceeded with all the dramas of that ancient poet. He had the reputation of being the best Greek scholar in the kingdom; yet his learning scarcely produced him a living; but toward the latter end of his life, he was appointed librarian to the London Institution. Mr. Porson died from the effects of two apoplectic strokes, Sept. 25, 1808. In some memoirs of him printed in *The European Magazine*, vol. liv. p. 413, we are told, while at Eton school, "his literary talents, as is common in juvenile minds, are said to have taken a dramatic turn; and he has repeated a piece which he composed for exhibition in the Long Chamber, at the College."

PRICE, —, compiled
Judith. Orat.

R.

RHODES, WILLIAM BARNES, a clerk in the Dividend Pay Office, in the Bank of England, is author of a pleasing poetical work, called *Eccentric Tales*, published under the name of Cornelius Crambo, and of a little volume of *Epigrams*. But he takes his place in this work only as having produced

Bombastes Furioso! Burl. Trag. Op. 1810. N. P.

RICHARDSON, MRS. one of the patentees of the late Drury Lane Theatre, and widow of Joseph Richardson, Esq. M. P. is author of

Ethelred. Leg. Trag. Dr.

S H A

ROBERTSON, MRS. T. wrote
The Enchanted Island. M. E. 1796.

ROWLAND, SAMUEL, was author of a play, entered at Stationers' Hall, called

The Melancholy Knight. 1615. N. P.

ROWLEY, THOMAS. See CHAT-
TERTON.

ROYSTON, LORD. See YORKE,
PHILIP.

S.

SAUNDERS, HENRY MARTIN,
wrote

The Crimps. T. 8vo. 1794.

SEMPLE, ROBERT, was author
of,

1. *The Regent's Tragedy*. 1570.

2. *The Bishop's Life and Testa-
ment*. 1571.

3. *My Lord Methvine's Tragedy*.
1572.

4. *The Siege of the Castle of
Edinburgh*. 1573.

He is also supposed to have been
the writer of,

5. *Philotus*. 4to. 1603; 4to.
1612.

Mr. Semple was cotemporary
with Buchanan; and the son, we
believe, of Sir James Semple, of
Belltrees, ambassador from the
Scottish court to Queen Elizabeth,
in 1599.

SHANCKE, JOHN, was a come-
dian, cotemporary with Shak-
speare and Beaumont and Fletcher.
He acted in many of Shakspeare's
plays at their first appearance,
and was the original Sir Roger, in
The Scornful Lady. He stood the
fifth in the list of the King's
players, in May 1629, and was
also one of Prince Henry's Com-
pany. It is probable, that he died
about the year 1646. He wrote
one dramatic piece, called

T O M

Shancke's Ordinarie. C. 1623-4.
N. P.

SLATER, SAMUEL, was author of
An interlocutory Discourse con-
cerning *The Creation, Fall, and*
Recovery of Man. Sac. Dr. 8vo.
1679.

STAMPER, FRANCIS. To a per-
son of this name Mr. Egerton has
ascribed

A Modern Character introduced
into Esop. 8vo. 1751.

T.

TOMLINSON, JOHN, an attor-
ney of Staffordshire, wrote one
dramatic piece, called

Contrariety. Com. Small 8vo.
1792.

W I L

W.

WHEELWRIGHT, THE REV. C.
A. a bachelor of arts of Trinity
College, Cambridge, has published
Poems, original and translated,
8vo. 1810, which contain versions
of the two following plays of
Seneca :

Medea.

Octavia.

WILLIAMS, LUCAS, was the
translator from the French of the
dramatic pieces of M. Berquin,
designed for children and young
persons, of which a list will be
found in Vol. III. p. 452.

ADDITIONS AND CORRECTIONS

TO THE

FIRST VOLUME.

A N D

P. xi.] Add to the note,

Luther recommended the acting of comedies even in schools, as he thought them capable of edifying young persons. "In comedies," observed Luther, "particularly in those of the Roman writers, the duties of the various situations of life are held out to view, and as it were reflected from a mirror. The office of parents, and the proper conduct of children, are faithfully delineated; and what to young men may be advantageous, the vices and characters of profligate women are exhibited in their true colours. Excellent lessons are given to them how they should conduct themselves towards virtuous women in courtship. Strong exhortations to matrimony are brought forward, without which state no government can subsist: celibacy is the plague of any nation."

P. 1.] Sir William Addington died April 7, 1811, in Green Park Place, Bath, aged 83.

P. 7. ANDREWS, MILES PETER.] Add,

The Enchanted Castle. Pant. 1786-7. N. P.

B A R

P. 8. ARMIN.] The verses alluded to appeared in Davies's *Scourge of Folly*, a volume of epigrams and eulogies.

Col. 2. Line 15.] For "with compounds," read "without, &c."

P. 12. ARNOLD, SAMUEL JAMES.] Add,

To this gentleman has also been ascribed

The Americans. Com. Op. 1811. N. P.

P. 12. ASHTON, ROBERT.] Add, *Love is the Conqueror.* Com. N. P.

B.

P. 14. Col. 2. line 13 from bottom.] For "1758," read "1756."

P. 19. BALE, JOHN.] Add, *The Mysterie of Inyquyte.* Dr. in the British Museum.

P. 20. Col. 2.] Transpose the articles 4 and 5.

P. 22. Line 4.] For "several poems," read "*A Century of Spirituall Sonnets*, in 1595."

P. 22. BARON, ROBERT.] Add, There is said to be still in existence a dramatic piece by this author, called

An Apology for Paris.

C

P. 34. Col. 2.] After line 7, add,
Mr. Bentley was also author
of a poem called *Patriotism*, and
designed the vignettes, &c. for
the 4th edition of Gray's Poems.
We learn, besides, from Mr. Cum-
berland's *Memoirs*, i. 216, that Mr.
Bentley had written a drama on
the subject of the Genoese con-
spiracy.

P. 47. BONNOR, CHARLES.] Add,

Mr. Bonnor frequently, while
at Bath, contributed to the amuse-
ments of the Theatre, by writing
occasional Prologues, Addresses,
&c. and was particularly success-
ful in,

3. *The Gentle Laird*. Ballad In-
terlude. N. P.

P. 47.] Mr. Booth was born in
1681.

P. 67. BREWER, GEORGE.] Add,
The Golden Mean. Mus. Ent.
N. P.

Saint Anthony's Pig. M. Ent.
N. P.

The Outside Passenger. F. 1811.
N. P.

P. 68. Col. 2.] After the 8th
line from the bottom, add,

John Hall notices Brome's debt
to Jonson, in some verses prefixed
to *The Jovial Crew* :

— you do not invade ;
But by great Jonson were made free o'
th' trade."

P. 69. Col. 2.] Mr. Brooke was
born in 1706.

P. 76. Col. 2. last line but one.]
For " 1724," read " 1722, and
was buried at Hampstead April 8."

C.

P. 81. Col. 1. Line 11 from bot-
tom.] For " R. Ruggles," read
" G. Ruggle."

C A R

P. 83. Line 3.] For " Cam-
bridge," read " Oxford."

P. 85. Col. 2.] Transpose the
articles 1 and 2.

P. 89. Col. 1. Line 22.] For
" July," read " June."

P. 89. CARR, SIR JOHN.] Dele
that article, and substitute the fol-
lowing :

CARR, SIR JOHN, Knt. was born
in London, on the 6th December
1772, the youngest son of a re-
spectable tradesman, who died
when Sir John was a child. He
was educated at Rugby in War-
wickshire, and afterwards under
the private tuition of a clergyman.
Being originally intended for the
profession of the law, he was ar-
ticated to an eminent solicitor in
Devonshire ; in which county he
was advised to settle, on account
of the delicacy of his health. After
the service of his clerkship, and
the usual short initiation into the
office of a solicitor in London, he
formed a professional connexion
with a gentleman at Totnes, in
Devonshire, which lasted about
three years. He was now ad-
vised to relinquish the profession,
and to travel for the improvement
of his health. His first excursion
was to Paris, during the last brief
peace ; whence returning, he pub-
lished the result of his observa-
tions in the shape of a thin quarto
volume, called *The Stranger in
France* ; which, although the last
of the French tours that issued
from the press at that period, was
by no means the least in merit.
Encouraged by the success of this
volume, he published, in 1805,
his *Northern Summer* ; in 1806,
his *Stranger in Ireland* ; in 1807,
his *Tour in Holland* ; in 1809, his
Tour in Scotland ; and, in 1811,
his *Travels in the South of Spain*.
Upon the publication of his Irish

C I B

tour he received the honour of knighthood at the hands of the Duke of Bedford, then Lord-lieutenant of Ireland; to which has lately been added, the honour of knighthood of the order of St. Constantine, in Sicily.

With his merits as a tourist the present sketch has little to do; but Sir John Carr has also appeared as a dramatic writer; having, in 1804, upon the prospect of the French invasion, published a patriotic piece, with songs, called,

1. *The Sea-side Hero*. D. 8vo. 1804.

From this was taken a little one-act piece, called

Who's Afraid?

performed for Mr. Elliston's benefit, at the Haymarket Theatre, in the year 1805: one or two of the characters of *The Sea-side Hero* were also transplanted into a farce, which Sir John put together for Mr. Mathews's benefit at the same Theatre, in the year 1808, and called,

2. *First come first serv'd; or, The Biter bit*.

Sir John has also in his possession an opera founded on an Eastern story, and called,

3. *Three sound Naps*.

In 1809 Sir John Carr published a volume of poems: he is also the reputed author of *More Miseries*, and of several temporary pamphlets.

P. 100. No. 9.] For "1709," read "1708."

P. 101. CHAMBERS, MISS.] Add, *Ourselves*. Com. 8vo. 1811.

P. 109. Col. 1. Line 4 from bottom.] For "Rowley," read "Thomas Rowley, a secular priest of Bristol in the reigns of Henry VI. and Edward IV."

P. 123. Col. 2. Line 2.] For

C U M

"1715," read "1716." Of course, that and the next article should be transposed. Mrs. Cibber was born about 1715.

P. 129. CLARKE, STEPHEN.] Add,

The Kiss. Com. 8vo. 1811.

P. 132.] To the article COCKINGS, add,

He was, however, a very honest and useful man in his station, though he possessed not the *mens divini* of a poet; and was frequently seen tramping about London, with his own publications, or those of the society, tied up in a blue check handkerchief.

P. 135. Col. 2. Line 2.] For "Francis," read "Thomas." Line 7, for "about 1733," read "in 1732."—Mr. Colman's principal *Dramatic Works* were published in 4 vols. small 8vo. 1777; and his *Prose on several Occasions*, &c. 3 vols. small 8vo. 1787.

P. 140. COLMAN, GEORGE, jun.] Add,

No Prelude! Prel. 1803. N.P. There has also been ascribed to Mr. Colman

The Quadrupeds of Quedlinburgh. T. C. A. G. H. O. D. R. 1811. N. P.

P. 161. CUMBERLAND, RICH.] Add,

The Confession. P.

Col. 2.] To the novels of Mr. Cumberland, add,

John de Lancaster.—Mr. Cumberland died May 7, 1811, at the house of Mr. Fry, Bedford Place, Russell Square, and was interred on the 14th in Poets' Corner, Westminster Abbey; when the venerable Dean of Westminster, at the close of the funeral ceremony, thus spontaneously addressed the spectators around him:

"Good people, the person you

D I B

“ see now deposited is Richard
 “ Cumberland, an author of no
 “ small merit; his writings were
 “ chiefly for the stage, but of strict
 “ moral tendency; they were not
 “ without faults; but they were
 “ not gross, abounding with oaths
 “ and libidinous expressions, as I
 “ am shocked to observe is the
 “ case of many at the present day.
 “ He wrote as much as any; few
 “ wrote better; and his works
 “ will be held in the highest esti-
 “ mation as long as the English
 “ language shall be understood.
 “ He considered the theatre as a
 “ school for moral improvement;
 “ and his remains are truly worthy
 “ of mingling with the illustrious
 “ dead which surround us. Read
 “ his prose subjects on divinity!
 “ there you will find the true
 “ Christian spirit of the man who
 “ trusted in our Lord and Saviour
 “ Jesus Christ. May God forgive
 “ him his sins, and at the resur-
 “ rection of the just receive him
 “ into everlasting glory.”

D.

P. 180, 181.] Transpose the ar-
 ticles DELAP and DELAMAYNE.

P. 182. Col. 2. Line 5.] For
 “ 10,” read “ 19.”

P. 186. Col. 2. Line 2.] For
 “ about the year 1748,” read “ in
 the year 1744.”

P. 188. DIBDIN, CHARLES.]
 Add,

The Barrier of Parnassus.

The Benevolent Tar.

The Friendly Tars.

The Irish Chairman.

The old Woman of Eighty.

The Round Robin. C. O. 1811.

N. P.

P. 190. DIBDIN, T.] Add,

Up to Town. Com. Op. 1811.

N. P.

D R Y

P. 191. DIMOND, W.] Add,

The Doubtful Son. P. 8vo. 1810.

Gustavus Vasa. Hist. Op. 1810.

N. P.

The Peasant Boy. Op. 8vo. 1811.

The Royal Oak. Hist. Play. 8vo.
 1811.

P. 194. DOGGET.] From the
 following bill, copied from a print-
 ed one which was given to Mr.
 Park by the late William Filling-
 ham, Esq. of the Inner Temple,
 it appears that Dogget had been a
 performer among the itinerants
 who exhibited at Smithfield in the
 year 1691.

Under a wood-cut of the King's
 arms, and letters W. R.

“ At Parker's and Doggett's booth,
 near Hosier Lane end, in Smith-
 field, during the time of Bartho-
 lomew Fair, will be presented a
 new droll, called *Fryar Bacon*;
 or, *The Country Justice*. With
 the Humours of Tolfree, the Mil-
 ler, and his Son Ralph; acted by
 Mr. Doggett. With Variety of
 Scenes, Machines, Songs, and
 Dances. *Vivat Rex.*”

P. 195.] Add,

A few years after his death, and
 perhaps at an earlier period, there
 was acted a droll, at Bartholomew
 and other fairs, written by him,
 entitled

Mad Tom of Bedlam. N. P.

P. 195.] JOSEPH DORMAN died
 and was buried at Hampstead, in
 Feb. 1754. Mr. Egerton ascribes
 to him

The Female Rake. B. C. 8vo.
 1736.

Col. 1. Line 13 from bottom.]
 For “ Boston,” read “ Barton.”

P. 199. DRAYTON, MICHAEL.]
 Add,

Mother Red-cap. P. 1597. N. P.

P. 204. Col. 1. Line 8 from bot-
 tom.] For “ 1701,” read “ 1700.”

F I L

The date in the inscription on his tombstone, in p. 206, also bears the same error

P. 210. Line 2. DRYDEN, JOHN.] Add,

His dramatic pieces have been published in 2 vols. fol. 1701, and 6 vols. 12mo. 1762. An edition of his works, with notes, and a Life of the author, was published by Walter Scott, Esq. in 18 vols. 8vo. 1808.

E.

P. 214. EARLE, WILLIAM, jun.] Add,

The Exile. Dr. Small 8vo. 1804.

P. 216. Col. 1.] EDWARD THE SIXTH was born Oct. 12, 1537; and died July 6, 1553.

P. 217. Col. 2. Line 14.] Add; as Wood tells us; but if he had looked into Gascoigne with attention, he would have seen the intimation scouted as a vulgar and popular report.

P. 218. Col. 1.] Queen Elizabeth was born Sept. 7, 1533, and died March 24, 1603.

P. 222.] We believe that 1689 may be assigned as the year of Sir George Etherege's death.

P. 223. EYRE, EDMUND JOHN.] Add,

High Life in the City. C. 8vo. 1810.

The Lady of the Lake. Mel. Dr. Rom. 8vo. 1811.

F.

P. 235. FENNELL, —.] Add, *The Advertisement.* F. 1791.

P. 237. Line 28.] For "price," read "highest price."

NATHANIEL FIELD was dead in 1641.

P. 242. Col. 2.] After Jeremy Collier, add: Filmer's Work is

G O M

called *A Defence of Plays*; or, The Stage vindicated from several Passages in Mr. Collier's *Short View*, &c. Wherein is offered the most probable Method of reforming our Plays; with a Consideration how far vicious Characters may be allowed on the Stage. By Edward Filmer, D. C. L. 8vo. 1707.

P. 244. FLECKNOE, RICHARD.] Add,

Langbaine notices a prologue among Flecknoe's *Epigrams*, intended for a play, called *The Physician against his Will*; which, he believes, was never printed. The editor of the new edition of Earle's *Microcosmography*, 1811, p. 307, mentions a MS. note in his copy of Langbaine, stating it to have been printed in 1712.

P. 251.] The dramatic works of JOHN FORDE have been collected and published, with an introduction and explanatory notes, in an elegant form, by Henry Weber, Esq. 2 vols. 8vo. 1811; including Nos. 1—8, and *The Witch of Edmonton*.

P. 268. Col. 2. Line 16.] Add: This has been reprinted by Mr. Alexander Chalmers, in his recent edition of *The English Poets*.—Line 30. For "in 4to." read "in 1572, without date; also 4to." &c.—Line 31. For "Posies," read "Poesies."

P. 273. GENTLEMAN, FRANCIS.] Add,

The Scarborough Lass. Interlude. N. P.

P. 279. GLOVER, RICHARD.] Add,

The Hulla. Com. N. P.

N.

P. 288. Col. 2. Line 14 from bottom.] After Gardiner, add:

H E Y

The fact is, that he had only fled to Flower for refuge from the plague.

P. 295. Col. 2.] For "1772," read "1771."

P. 296. Col. 2. Line 19.] After Oxford, add: and presented to the vicarage of Tollesbury, in Essex.

P. 298.] Rupert Green lies buried in Hampstead churchyard; but we know not the date of his death.

H.

P. 315.] Besides the dramas mentioned, Mr. Havard wrote *A Coronation Ode*, in 1761, which was performed, for his own benefit, at Drury Lane: a copy of it may be seen in *The London Magazine*, for that year, p. 214.

P. 318. Col. 2.] Dele the article "HAYLEY, GEORGE;" and see "STAYLEY, GEORGE," p. 683.

P. 319. HAYLEY, WILLIAM.] Add,

The Heroine of Cambria. Trag. 8vo. 1811.

The Viceroy. T. 8vo. 1811.

These two, together with *Eudora*, were published in a volume, entitled *Three Plays, with a Preface; including Dramatic Observations of the late Lieut. Gen. Burgoyne*.

P. 322.] HEMINGE, WILLIAM, died before 1653.

P. 326. HEY, RICHARD.] Add, *Honour and Love.* Dial. 8vo. 1791.

Shelter.

P. 328. Col. 2. Line 26.] After "he was born," add: "it is said (certain, that he sometime lived)," &c.

P. 329. Col. 2. Lines 4 and 5.] For "Our honest chronicler Holinshed," read "W. Harrison, who wrote the introduction, or

H O O

description of England before Holinshed's Chronicle, describes," &c.

P. 331. Col. 1. Line 2.] To "that work," add: "and from his Funerall Elogie on the Death of Sir George Saint Poole, of Lincolnshire, *my countryman*. See Heywood's *Pleasant Dialogues and Dramas*. 12mo. 1637, p. 252."

P. 333.] To Heywood's unpublished dramas add:

Fast bind, and Fast find. Play, mentioned by Gabriel Harvey, in 1593.

P. 348. HITCHCOCK, ROBERT.] Add,

The Ladies' Stratagem. Com. 1775. N. P.

P. 351. Col. 1. Line 17.] For "revised," read "completed."

P. 352.] Besides the dramas of Mr. Hoare, the public is indebted to that gentleman for the following literary publications, on subjects of the fine arts: *Academic Annals*, from 1801-2 to 1808-9; published in consequence of Mr. H. having received, from the Royal Academy, the honorary appointment of secretary for foreign correspondence. *Inquiry into the requisite Cultivation of the Arts of Design in England*, 1806.—*The Artist*: periodical publications. Series 1 and 2, 1807—1809.

P. 355. Line 2.] He died in Clipstone Street, Mary-le-Bonne, March 23, 1809.

P. 356. Col. 2.] Mr. Holman was born in Denmark Street, St. Giles's, August 1764.

P. 359. HOLMAN, JOSEPH GEO.] Add,

The Gazette Extraordinary. C. 8vo. 1811.

P. 362. HOOK, THEODORE EDWARD.] Add,

Darkness Visible. Farce. 8vo. 1811.

K E N

Tryal by Jury. F. 8vo. 1811.
P. 369. Col. 2. No. 1.] For
"1800," read "1801."

I.

P. 388. Col. 1.] We have heard
ascribed to Mrs. Inchbald,
Cross Partners, C. 8vo. 1792.

J.

P. 401.] Mr. CHARLES JOHN-
SON was buried at Hendon, on the
18th of March.

P. 410.] Mr. HENRY JONES
was born in 1721.

P. 412. Line 13.] Add, 8vo.
1775.

K.

P. 422. KEMBLE, CHARLES.]
Add,
Kamtchatka. Mus. Dr. 1811.
N. P.

P. 426. KEMBLE, JOHN PHILIP.]
Add,
Alexander the Great. T. 8vo.
1795.

Bonduca. Tr. 8vo. 1808.

Catharine and Petruchio. Com.
8vo. 1810.

The Merchant of Venice. Com.
8vo. 1810.

A new Way to pay old Debts.
Com. 8vo. 1810.

All's Well that Ends Well. C.
8vo. 1811.

The Comedy of Errors. 8vo.
1811.

Romeo and Juliet. Trag. 8vo.
1811.

The Winter's Tale. P. 8vo. 1811.
Col. 2. Line 36.] For "mean-
ing," read "meanings."

P. 429. Col. 1. Line 28.] For
"secure," read "secute."

P. 431.] To the article "KEN-
RICK," add,

L O G

Dr. Kenrick read lectures on
Shakspeare's plays, and illustrated
the principal characters, in an en-
tertainment called *The School of*
Shakspeare, at the Devil Tavern,
near Temple Bar, in March 1774.

P. 440. KING, THOMAS.] Add,
Lovers' Quarrels. Com. 1790.
N. P.

L.

P. 443. LAMB, CHARLES.] Mr.
Lamb was born on the 10th Feb.
1775, in the Inner Temple, Lon-
don, and received his education at
Christ's Hospital. Besides the
works which we have mentioned,
he has written some prologues and
epilogues to the performances of
others, and published a tale, called
Rosamond Gray; and *Poems*, in
conjunction with Mr. Coleridge.

P. 447. Line 3.] LEARMONT
was a gardener near Dalkeith.

LEE, HENRY, is the same per-
son as was before noticed as LEE,
—.

P. 450. LEIGH, RICHARD.] Add,
There is also ascribed to him,
Where to find a Friend. Com.
1811. N. P.

P. 451. Line 26.] For "1760,"
read "1759."

Col. 2.] LEVERIDGE was born
about the year 1670.

P. 453. LEWIS, MATTHEW GRE-
GORY.] Add,
One o'Clock. Mus. Rom. 8vo.
1811.

Timour the Tartar. Rom. Mel.
Dr. 1811. N. P.

P. 461. LOGAN, JOHN.] Add,
The Carthaginian Heroine. T.
unfinished.

Electra. Tr. N. P.
The writer of his Life, prefixed to
the 12mo. edition of his *Poems*, &c
printed at Edinburgh in 1805, in

M A C

a note at p. xxx. says, that he had seen and read three acts of a tragedy on the *Death of Mary Queen of Scotland*, composed in Logan's best style.

M.

P. 462. Col. 1. Line 3 from bottom.] After "manager," read, "and published a volume of poems there."

P. 464.] Nos. 4. and 5. are in the possession of Lumley St. George Skeffington, Esq. at Skeffington Hall, Leicestershire.

P. 468. MACKENZIE, HENRY.] Dele, 4. *The White Hypocrite*, and add,

4. *False Shame*. C. 8vo. 1808.

5. *The Spanish Father*. T. 8vo. 1808.

P. 477. M'LAREN, ARCHIBALD.] Add,

The Old Roscius. Burl. Int. 12mo. 1805.

A Soldier and a Sailor. M. F. 12mo. 1805.

The Slaves. Dr. Piece. 12mo. 1807.

A Wife to be Sold. M. F. 12mo. 1807.

Bessy Bell and Mary Gray. M. Dr. 12mo. 1808.

How to grow Wise. Dr. Piece. 12mo. 1808.

The Spanish Heroine. Mus. D. 12mo. 1808.

The British Carpenter. 12mo.

What News from Bantry Bay? Farce.

London out of Town. F. 12mo. 1809.

The Private Theatre. Mus. D. 12mo. 1809.

Empress and no Empress. F. 12mo. 1810.

Whimsicality. Mus. F. 12mo. 1810.

The Duellists. 12mo. 1811.

M A S

The Elopement. Dram. Piece. 12mo. 1811.

The Gentle Shepherd. Altered. 12mo. 1811.

Spite and Malice. Dr. Sketch. 12mo. 1811.

P. 491. Line 6.] Dele "in prose."

After No. 3. insert, *The Most Honorable Tragedy of Sir Richard Grenville, Knight*, a Poem. 12mo. 1595.

P. 492. Col. 2. Line 18.] Add : —Yet the reader of Mr. Ritson's *Observations on Warton's History of English Poetry*, will, we apprehend, consider Wood's character of Marloe as too just.

Dele the last five lines; and substitute the following :—"and had begun a translation from the Greek of Musæus's poem, called *Hero and Leander*, which was afterwards finished by Chapman, though not with the same spirit with which Marloe had begun it."

P. 494. Col. 2. Line 13 from bottom.] After "comedies," add,

Ben's Conversation with Drummond will be found in the works of the latter, printed in folio, 1711.

P. 495. Col. 2. Line 23.] For "the few," read "those."

P. 496. MASON, WILLIAM.] Add, *Argentile and Curan*. Leg. Dr. 8vo. 1797, 1811.

Pygmalion. Lyr. Scene. 8vo. 1811.

Sappho. Lyrical Dr. 8vo. 1797, 1811.

It has been said, that Mr. Mason left behind him some plays in MS.; one of which is a sentimental comedy in the manner of *The Conscious Lovers*.

P. 499. Col. 1.] Oldys corrects the date of Massinger's death to the 18th of March 1639, aged 55; and the entry of his burial in St. Saviour's register is as follows : "March the 20th 1639-40, buried

M Y L

Philip Massinger, a stranger.—Meaning, we suppose, not a parishioner.

P.506.] Medbourne would seem to have been the writer of ten plays, if we take seriously the following lines of the Duke of Dorset's epilogue, on the revival of Ben Jonson's *Every Man in his Humour*:

"Here's Master Matthew, our domestic wit,

"Does promise one o' th' ten plays he has writ."

P. 509. Col. 1. Lines 33, 34.] For "near Kelso, on the borders of Scotland," read "in Dumfriesshire."

—Lines 37, 38, for "about the year 1735," read "at Langholm, Sept. 29, 1734."

P. 523.] EDWARD MOORE was born March 22, 1711-12.

P. 524.] Mrs. HANNAH MORE, we understand, was born at Hanham, a village near Bristol.

P. 525.] Add,

In an edition of Mrs. More's Works, in 8 vols. 8vo. 1801, Nos. 2, 3, and 4, of her dramas are reprinted in the 3d volume; with a preface, in which she says, that her ideas are altered with respect to the stage, and that she does not consider it, in its present state, as being fit for a Christian to attend its representations.

P. 527. MORTON, THOMAS.] Add,

The Knight of Snowdown. M. Dr. 8vo. 1811.

P. 537. MYLNE, JAMES.] Add,

This writer was born June 4, 1737, at Suttie Bains, in the neighbourhood of Haddington, East Lothian. He was educated at the university of Edinburgh; but, instead of engaging in any of the learned professions, he adopted the

VOL. I.

P E R

pursuit of agriculture, and rented the farm of Lochill, near Haddington, which was formerly in the possession of his great-grandfather, and is now occupied by his son, who succeeded to the lease on the death of our poet, which happened some time before the publication alluded to. He left behind him four sons and six daughters.

N.

P. 538. Col. 2. Line 10 from bottom.] For "Hertfordshire," read "Herefordshire."

P. 539. No. 1.] Add, (In conjunction with Marloe.)

P. 543. Col. 2. Line 6.] After Niccols, add, (with, however, some culpable alterations).

O.

P. 550. O'KEEFFE, JOHN.] Add, *Colin's Welcome*. Past. N. P.

P. 552. Col. 2.] *The Gentleman's Magazine* of the time states his age to have been 69.

P. 552. OLIPHANT, ROBERT.] Add,

To him also has been ascribed a piece, called

The First of September.

P.

P. 563.] Dr. Patrick's translation of Terence is in prose. There was also an edition in 1767.

P. 566. Col. 1.] PENNECUK was a burgess of Edinburgh, and printed, in 1720, a volume of poems, entitled *Streams from Helicon*. He lived a strange irregular life, and died in poverty and wretchedness, sometime about 1728, or 1729.

Col. 2. BISHOP PERCY died at his see house, near Dromore,

3 E

P L U

Sept. 30, 1811, in the 83d year of his age, and 30th of his residence in the diocese.

P. 567. Col. 2. Line 19.] The statement is not accurate: it was in the following act to that in which this line occurs. See pp. lii. and liii. of the *Introduction* to this volume.

P. 571. Col. 1. Line 27.] For "wrote," read "translated from Corneille."

Col. 2. Line 5 from bottom.] With respect to No. 4, ST. STEPHEN'S GREEN, Mears and Chetwood were right: the name of William Philips is printed in the title-page, and subscribed to the dedication.

P. 572. Col. 2.] Mrs. Pilkington died in Dublin, July 29, 1750.

Mr. Pilon was born in 1750.

P. 574. PILON, FREDERICK.] Add,

All's Well that ends Well. Com. altered. 1785. N. P.

P. 575. PLUMPTRE, JAMES.] Delete the article, and substitute the following:

[PLUMPTRE, JAMES, B. D. Fellow of Clare Hall, Cambridge, is the youngest son of the late Rev. Dr. Robert Plumptre, president of Queen's College, in the same university, who died Oct. 29, 1788. He was educated at Mr. Newcome's school at Hackney, so long celebrated for its dramatic representations, where he performed several characters with applause; as he did afterwards at a private theatre in Norwich. Here he produced his first piece,

1. *The Coventry Act.* A Comedy, in two acts. 8vo. 1793; which was performed on the Norwich stage that year. Though brought out as an afterpiece, it was on the third night acted as the first piece. He also published,

P L U

2. *Osway.* A Tragedy. 4to. 1795;

founded on the interesting tale of Damon and Pythias. Mr. P.'s next dramatic work was, *Observations on Hamlet; being an Attempt to prove that Shakspeare designed that Tragedy as an indirect Censure on Mary Queen of Scots*; 8vo. 1796: and an *Appendix* to it in 1797. At the end of this, Mr. P. announced his intention of publishing two dramas, founded on the history of Mary; but we believe that they never appeared. He has been supposed (and we doubt not the truth of the conjecture) to be the author of,

3. *The Lakers.* C. O. 8vo. 1798.

In 1809, he published *Four Discourses on Subjects relating to the Amusement of the Stage; preached at Great St. Mary's Church, Cambridge, on Sunday, Sept. 25, and Sunday, Oct. 2, 1808. With copious supplementary Notes.* In one vol. 8vo. In these discourses, Mr. P. points out the abuses and the uses of the stage; taking the middle way between those who defend, and those who condemn, the stage altogether. He has recently issued proposals for publishing, by subscription, a work to be entitled *The English Drama purified: being a Specimen of English Plays, in which all the Passages objectionable in Point of Morality are omitted, or altered.* It is to be in 3 vols. 12mo. and to contain the following plays: Tragedies: *The Gamester, Jane Shore, George Barnwell, Douglas, Lady Jane Gray.* Comedies: *The Provoked Husband, The Conscious Lovers, A Word to the Wise, The Good-natured Man, The Clandestine Marriage.* Opera and afterpieces: *Lionel and Clarissa, The King and*

R E Y

the Miller of Mansfield, The Toy-shop, Barataria, and Rosina.

Besides these, Mr. P. in conjunction with Dr. Hague, of Cambridge, published, in 1805, a volume of *Songs, moral, sentimental, instructive, and amusing, with the Music*; intended as a collection free from indecency and profaneness. Also *A Collection of Songs*, the words only, in 3 vols. 12mo. 1806 and 1808; another collection, in small tracts, under the title of *The Vocal Repository*, designed for circulation among the lowest classes, and a volume of *Letters to John Aikin, M. D. on his Volume of vocal Poetry, and on his Essays on Song Writing, &c.* 12mo. 1811. He has, besides, published several single sermons, and some papers in *The Reports of the Society for bettering the Condition of the Poor.*

Some farther particulars of this gentleman will be found in the dedication to his *Four Discourses, &c.*; and, in his first *Discourse*, what he conceives to be a new view of the origin of the drama. In the notes to these very sensible *Discourses* he has censured his own dramatic pieces where he thought they were faulty; and none of them are any longer exposed to sale.

P. 575. Pocock, J.] Add,
Any Thing New? M. F. 8vo. 1811.

The Green-eyed Monster. M. F. 1811. N. P.

P. 576. Col. 2.] Mr. Popple was buried at Hampstead, on the 13th of Feb. 1764.

P. 577. Col. 1.] For "PORRET," read "PORRETT."

R.

P. 597. REYNOLDS, FREDERIC.] Add,

S H E

The Bridal Ring. Dr. Rom. 1810. N. P.

P. 604. ROBINSON, MARY.] Add,

We have heard that Mrs. Robinson also wrote a comic opera, called *Kate of Aberdeen.* N. P.

P. 609. Col. 1. Line 24.] Dele the words "ten years."

Rowe's plays were printed together, in two vols. 12mo. 1736.

P. 618. Col. 2.] After line 7, add,

3. *Opposition.* Com. Piece. 1790. Not printed.

S.

P. 625. Col. 2. Line 23.] After "child," add,—"with which she was then great."—Lines 27, 28, for "the 16th day of January in which year," read "the 10th day of January 1697-8."

P. 636. Col. 2.] THOMAS SCOTT, we are told, is, or was, a schoolmaster, near Langholme, in the south of Scotland.

P. 640. Col. 1. SERRES, OLIVIA.] This lady's creditors have been lately desired to send in their claims; and in the advertisement she is called Mrs. *Olivia Wilmot Serres*; and this, as a sort of legal instrument, may probably give us her real names.

P. 641.] After No. 18, add, Dunton, his cotemporary (*Life and Errors*, p. 243), says, "most of his plays were acted with great applause."

P. 643. Col. 2.] SHADWELL died on the 20th of Nov. 1692.

P. 647.] Twenty of Shakspeare's plays, with the indecent and profane passages omitted, were published in 4 vols. 12mo. 1807, by Thos. Bowdler, Esq.

P. 653. Col. 1. Line 8.] For "1720," read "1720-1."

S T O

P. 656. Col. 2.] Mr. THOMAS SHERIDAN was born in 1721.

P. 665. Col. 1.] Mrs. FRANCES SHERIDAN died Sept. 26, 1766.

P. 672. SKEFFINGTON, LUMLEY ST. GEORGE.] Add,
The Magic Bride. Dram. Rom. 1810. N. P.

P. 673. Col. 2.] Mr. SMART was born April 11, 1722.

P. 679.] Mr. Somerville was born in 1692, and died (not July 14, 1743, but) July 19, 1742.

P. 681. Col. 1.] The first nine of Southern's plays were printed in 2 vols. 12mo. 1721.

P. 682. STANLEY, THOMAS.] The biographers, in general, have placed the birth of Mr. Stanley in the year 1644; but this is evidently an error; for his private tutor (Edward Fairfax) died in 1632; and he himself was incorporated M. A. at Oxford, July 14, 1640. See Wood's *Fasti*.

P. 683.] At the end of the page, add, 3. *The Chocolate Makers.* Int. 8vo. 1759.

P. 687. Col. 1. Line 9 from bottom, for "21st," read "1st."

P. 690. STEVENS, GEO. ALEX.] Add,

He is supposed also to have been the author of

The Mad Captain. Burl. 1769.

The True-born Irishman. Farce. 1771. N. P. we believe.

P. 692. Col. 2. Line 11.] BENJAMIN STILLINGFLEET was born in 1700.

P. 694.] Mr. STILLINGFLEET died Dec. 15, 1771. His works have recently been edited by the Rev. Mr. Coxe, rector of Bemerton, and archdeacon of Wilts, in 3 vols. 8vo. 1811.

P. 694. Line 14.] For "in 1771," read "Dec. 15, 1771."

PERCIVAL STOCKDALE was born

V A N

Oct. 26, 1736, O. S. in the village of Branxton, two miles south of the Tweed; and died Sept. 14, 1811, at the vicarage-house, Lesbury.

Col. 2. Line 1.] For "rector of Lesborough," read "vicar of Lesbury."

P. 699. Col. 2. Lines 22, 23.] For "keeper of," read "store-keeper at."

T.

P. 704. Col. 1.] After Line 3, add, He also published *Ostella; or, The Faction of Love and Beauty reconciled*, 4to. 1650. See *Censura Literaria*, ix. 362.

P. 710. Line 1.] After "He," insert "was born about 1712, and."

U.

P. 723. UNDERWOOD, T.] Add, *Belisarius.* T. 8vo. 1782.

V.

P. 724. Col. 1.] To the very useful books for education, written by Dr. Valpy, and here mentioned, we might have added, *The Elements of Greek Grammar, with Notes, for the Use of those who have made some Progress in the Language; Delectus Sententiarum et Historiarum, ad usum Tironum accommodatus; Poetical Chronology of Ancient and English History; First Exercises, to be translated into Latin, with familiar Expressions; Principia Officiorum, Historiæ et Geographiæ, e Cicerone, Plinio Secundo, Justino, Cæsare, &c. excerpta; and Latin Dialogues, collected from the best Latin Writers, for the Use of Schools.*

P. 725.] SIR JOHN VANBRUGH died March 26, 1726.

W A L

P. 726. Col. 1. Line 18.] Add:
Of the latter a new edition has
lately been published, with his
name in the title-page.

W.

P. 731. Col. 1. Line 12 from
bottom.] Insert Robert Wilmot.

P. 734. Col. 1. Line 3.] WAL-
LER was born March 3, 1605.

P. 735. Col. 1. Line 7.] For
"1st," read "21st."

P. 735. WALLIS, DR. GEORGE.]
Add,

W I N

The Leeds Merchant. C. 1776.
N. P.

P. 737. WARD, EDWARD.] Add,
6. *Helter-Skelter.* C.

P. 739. Col. 2.] After No. 6,
add, 7. *Guise.* Not printed.

P. 750. Col. 2. Line 12.] Add,
Wilmott is noticed in Webbe's
Disc. of English Poetrie, 1586.

P. 752. Col. 1. Line 10 from
bottom.] Add, See BEARD, DR.
THOMAS. APPENDIX.

THE END OF VOLUME I.

THE END OF VOLUME I



BAYER.SCHWERS
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MÜUM

Baker, David Erskine / Baker, David Erskine, / Reed, Isaac

Biographia dramatica, or a companion to the playhouse containing
historical and critical memoirs, and original anecdotes, of British and
Irish dramatic writers, from commencement of our theatrical exhibitions,
among are some of the most celebrated actors
Bd.: Vol. I - Part II

London 1812

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